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LITERATURE.

The Poems of William Wordsworth. Edited by William Knight. Vols. III.—VI. (Macmillans.)

To judge by the contents of the six volumes already published, the "Eversley Wordsworth" is likely to prove but a lame and unequal performance. It is true that in one or two departments, such as the textual notes, for instance, the new edition shows a decided advance upon its unlucky predecessor; but this improvement, such as it is, must be ascribed rather to specially engaged assistance, and to the generous efforts of friends interested in the undertaking, than to any activity on the part of the titular editor, while, on the other hand, owing to the laxity or incapacity of the latter, many of the crying faults of the Edinburgh edition have been suffered to reappear in the present work unmodified, or even in an aggravated shape.

Thus little or no attempt has been made to "edit"—that is, to sort, arrange, and reduce to a body of concise and apposite notes—the huge mass of raw material (*rudis indigestaque moles*) with which Prof. Knight recklessly padded the eight bulky volumes of the "Edinburgh Wordsworth." Even in the "Eversley Wordsworth" the waste of space can only be described as prodigal. Sundry letters from the poet and his sister, and copious extracts from Dorothy Wordsworth's Journals, are printed after the poems they respectively illustrate or refer to, although we are told that both the Journals and the Correspondence will be given in subsequent volumes of this series. In one instance a page-long extract from Dorothy's *Recollections of a Scottish Tour in 1803*, which figures for the first time in these volumes as a note upon the stanzas, "To a Highland Girl" (ii. p. 392), is actually reprinted in full as a note to the "Three Cottage Girls" (No. xxviii. of the *Memorials of a Tour on the Continent*, 1820: see vol. ii., p. 355), though it must, of course, be given in *extenso* (for the third time!) in its proper place—i.e., in the body of the *Recollections* above mentioned. Again, as much of Dorothy's *Journal of the Continental Tour of 1820* is here (vol. vi.) reprinted piecemeal after the several poems relating to that event as would, if printed continuously, cover twenty-one foolscap octavo pages of bourgeois type. These are but two instances out of many; nor is it by such vain repetitions alone that valuable space is sacrificed in these volumes. It sometimes happens that lengthy communications—suggestions as to the poet's meaning, conjectural readings and the like—from friends, some of whom write out of an abundant heart rather than a clear or well-

furnished head, are printed in the notes without curtailment, compression, or editorial comment; and thus page after page is squandered away, while, for want of a word of criticism from the editor, we are actually left in doubt as to the precise value or authority attaching to the printed matter. In such cases surely the communication should—instead of being passed on without remark to the reader to take or leave at his discretion—have been duly sifted and weighed by the editor, and either discarded as worthless or else decocted into a brief and pertinent note. A sample of such ill-husbandry of room must now be given.

A sonnet of the year 1815 opens thus (text of ed. 1849):

"Even as a dragon's eye that feels the stress
Of a bedimmed sleep, or as a lamp
Suddenly glaring through sepulchral damp,
So burns yon Taper . . . silent, dreary,
motionless."

Prof. Knight reprints a note on this passage, covering something more than a page, from "the Rev. W. A. Harrison, Vicar of St. Anne's, Lambeth," of which the gist is that the word "suddenly" in the third line is a misprint for "sullenly" (the reading of edd. 1815 and 1820), which seems to have first crept into the text in ed. 1827, and has since held its ground in all subsequent issues. Mr. Harrison points out that the idea of "suddenness" is alien to the spirit of the context; and in support of the original reading, "sullen," he quotes a passage from Wordsworth's letter to Mathetes (*Friend*, iii. 35) where the poet speaks of "the sullen light which survives the flame of the candle extinguished by the school-boy." There Mr. Harrison leaves the matter, and there Prof. Knight, too, is content to leave it, although, since this lengthy note was first printed in the "Edinburgh Wordsworth," two new editions of the poems have appeared, in both of which further light is thrown upon the point here mooted. It may be as well briefly to recount the facts bearing upon the question. The employment of the word "sullen," it may be premised, in the sense of "dim," "lustreless," "rayless," is a perfectly well-established usage among classical English writers. Dryden speaks of the "shuffled, sullen, and uncertain light" of the moon shining through the clouds; and in the *Tatler*, No. 266, we find mention made of "apples roasting by a sullen sea-coal fire." Similar examples might be quoted from Shakspeare, Philip Sidney, and Wordsworth's contemporary, Crabbe. Two interesting passages, illustrative of this use of the word, are to be found in the recently published *Anima Poetas*, by S. T. Coleridge. In the course of a description of the evening sky-prospect, dated "November 9, 1803, 45 minutes past 6," Coleridge writes:

"On the sky, black clouds; two or three dim, untwinkling stars [cf. 'sullen star,' *Excursion* iv., l. 487], like full stops on damp paper, and large stains and spreads of sullen white, like a tunic of white wool seen here and there through a torn and tattered cloak of black."

Again, describing the appearance of the moon on January 15, 1805, he writes:

"It was as if this planet had a circular trough

of some light-reflecting fluid for its rim (that is the halo), and its centre (that is the moon), a small circular basin of some fluid that still more copiously reflected, or that even emitted light; and as if the interspatial area were somewhat equally substantial but sullen."

Here Coleridge uses the word "sullen" in the opposite sense to "light-reflecting," "twinkling," "radiant." To come now to Wordsworth's use of the word. We find "a sullen star, dimly reflected in a lonely pool," *Excurs.* iv. 487; "sullen fire" (of a setting star), *Miscell. Sonnets* ii., vi., in the earlier editions, altered in 1836 to "dusky fire"; "sullen fire," again, *Eccles. Son.* ii., xv.; "sullen reservoirs" (of the dark dubs or unsparkling pools of mountain streams), *Duddon Son.* xxvi.; "sullen mists" (*Eclipse of the Sun*, l. 71; "sullen aspect" (of the north side of a grave-mound, "unilluminated, blank, and dreary," as contrasted with the southern side, "vivid and bright," "touched by the sun's ray divine"), *Excurs.* v. 555, cf. 532; and, lastly, "sullen weeds" (obscuring the moon's reflection in a pool), *Inscriptions*, x., l. 27. When to this long list we add the consideration that in the sonnet-volume of 1838 the original reading—"sullenly glaring"—of the passage under discussion is restored (a fact which, by the way, is not noted by Prof. Knight) we have a body of evidence in support of Mr. Harrison's suggestion amply sufficient to convert his conjecture into certainty. Now our contention is that, instead of merely reprinting Mr. Harrison's lengthy and undecisive communication, Prof. Knight should have embodied the facts above recited in a note of modest dimensions, and have restored to the text the word which the poet himself, we may feel assured, never dreamed of removing thence.

It is perplexing to encounter in these volumes old errors and misstatements which had been detected and exposed many years ago in the volumes of the ACADEMY and elsewhere. It may be that Prof. Knight does not "take in" the ACADEMY; but if so, one wonders that his attention was not specially called to the criticism of that journal, for on such occasions the candid friend is usually to the fore. Now, in an article in the ACADEMY of August 26, 1893, the following observations occur on the hasty and inaccurate character of Prof. Knight's editorial work:

"In the prefatory note to the *Character of the Happy Warrior*, Prof. Knight remarks: 'Wordsworth left Grasmere with his household for Coleorton in November, 1806, and we have no proof that he returned to Westmorland till April, 1808'; and he proceeds to fix the date of several poems on the assumption that Wordsworth did not return to Grasmere till April, 1808. Now, as a matter of fact, the Wordsworths returned from Coleorton to Grasmere in [July or] August, 1807. [In August the Beaumonts stayed with them for a week at Dove Cottage, after which Wordsworth and his wife went on a fortnight's tour to Whitehaven, Cockermouth, &c., returning on September 19 to Grasmere. From September 19 to December 1 Wordsworth was at home, and] in October De Quincey paid his famous visit to the poet at Dove Cottage. In November Mrs. Wordsworth went on a visit to her eldest brother, Mr. John Hutchinson, a banker in Stockton-on-Tees, and thither the poet followed her on December 1, the two returning together

to Dove Cottage on Wednesday, December 23, 1807. [From December 23, 1807, to February 24, 1808, Wordsworth remained at home. On February 24 he started for London, whence he returned April 6, 1808.] Observe that the poet's movements during the last months of 1807 are fully reported in the *Coleorton Letters*, which Prof. Knight himself prepared for the press; and it cannot be but that Prof. Knight has read De Quincey's vivid account of his visit in October, 1807; and yet he tells us in his prefatory note to the *Happy Warrior* that we have no proof that Wordsworth returned from Coleorton to Westmorland between November, 1806, and April, 1808! Oh, irresponsible and indolent editor!"

The reader will, no doubt, agree with the present writer in thinking that it would have been well had Prof. Knight's attention been drawn to the observations here reprinted. That he could ever have seen them is almost beyond belief, for in the "Eversley Wordsworth" (vol. iv., p. 1) he repeats almost *verbatim* the very misstatement they were designed to expose:

"Wordsworth left Grasmere with his household for Coleorton in November, 1806, and there is no evidence that he returned to Westmorland till April, 1808; although his sister spent part of the winter of 1807-8 at Dove Cottage, while he and Mrs. Wordsworth wintered at Stockton with the Hutchinson family."

The "wintering" here referred to, as may be gathered from the observations above quoted, lasted just twenty-three days; while it will be seen that Wordsworth passed the months of October and November, with parts of September and December, 1807, as well as January and six-sevenths of February, 1808—in all fully four months of the winter of 1807-8—at Dove Cottage, Grasmere.

Another unfortunate instance of persistence in error will be found in vol. iii., p. 119. Here Prof. Knight remarks:

"The editor of Southey's *Life and Correspondence*—his son, the Rev. Charles Cuthbert Southey—tells us, in a note to a letter from S. T. Coleridge to his father, that the Waggoner's name was Jackson. . . . This Jackson, after retiring from active work as waggoner, became the tenant of Greta Hall, where first Coleridge, and afterwards Southey lived."

To many it will be a surprise to learn that the kindly, unstable waggoner Benjamin, whose good resolves were broken with such disastrous results on the occasion of the village "merry night" at the Cherry Tree Inn (see *The Waggoner* *passim*), and with whose dismissal Wordsworth's poem ends, contrived afterwards to retrieve his fortunes and ultimately retire from work with a handsome competency! Would that the tale were true; but, alas! our sole authority for its truth is Prof. Knight, and, verily, we "like not the security." On turning to Southey's *Life and Correspondence* we find, as we suspected, that Prof. Knight has misquoted the editor of that work, thus making him responsible for a statement at which, had he heard it, he would have shouted with laughter. What Mr. C. Southey says is: "This person, whose name was Jackson, was the 'master' in Mr. Wordsworth's poem of *The Waggoner*, the circumstances of which are accurately correct." Not the waggoner's name, then, but the

waggoner's master's name was Jackson—a fact which was pointed out in a note in the *ACADEMY* of June 3, 1893. The mistake originally occurs in Prof. Knight's earlier or "Edinburgh" edition of 1882; he repeats it in a note to a letter of Southey to Sir George Beaumont (*Memorials of Coleorton*, ii., p. 77); and, notwithstanding that it had been exposed and set to rights in the *ACADEMY* as aforesaid, he prints it for the third time in the "Eversley Wordsworth." Truly, Error is a hydra-headed monster! This particular blunder is the more deplorable, as it was the means of setting astray one who rarely fell into mistakes of fact—the late Mr. J. Dykes Campbell. In the original draught of his *Life of Coleridge* (that which stands as the Introduction to the *Collected Poems*, ed. 1893) Mr. Campbell described Jackson as "a retired carrier, the original of Wordsworth's *Waggoner*, and admirable in all relations of life." When his mistake was pointed out in the *ACADEMY*, he wrote to his critic in comical dismay:

"The blunder I cannot understand at all is the laughably absurd one about Jackson and his man Benjamin. What demon, or printer's devil, or what malign influence came to make me mix them up I cannot conceive."

From what quarter the malign influence proceeded the critic well knew, but he forebore to say; and Mr. Campbell, if he afterwards traced his mistake to its source, was too generous to seek to exculpate himself at a friend's expense. But so it is that Prof. Knight is not only inaccurate himself, but the cause that inaccuracy is in other men.

It is when he comes to deal with questions of chronology, however, that Prof. Knight's lack of clearness becomes most painfully manifest. As a display of hopeless confusion, his chronological note on the *Prelude* is a really remarkable achievement. I say remarkable, for it seems hard to understand how anyone could contrive to miss his way here, with Prof. Dowden's lucid and exhaustive note (*Aldine Edition*, vii., p. 259) to guide him. Certain it is that Prof. Knight has contrived to do so, but then he is a man of extraordinary powers in this direction—a veritable Sir Jolly Jumble among editors. Six books of the *Prelude*, he tells us, were finished by (before) 1805; and then he proceeds to quote from the late Bishop of Lincoln: "The seventh book was begun in the opening of that year (1805); and the remaining seven were written before the end of June, 1805, when Coleridge was in the island of Malta." It is a pity that, instead of marshalling, as he does in this note, a vast array of witnesses—good, bad, and indifferent—Prof. Knight did not endeavour to make a selection, and call only those who were competent to speak on the question at issue. The Bishop of Lincoln is not entitled to be heard on this point; his authority is *nil*, and his testimony is at fault. He errs in saying that bk. vii. was begun in 1805, and that seven books were written in that year. Books i.-xi. of the *Prelude* were finished by Christmas, 1804, and bks. xii.-xiv. were written between April 20 and May 20, 1805. Were there no external evidence to this effect, internal evidence is decisive that bk. xi. cannot

have been written later than in December, 1804. Prof. Knight's chronological note covers four pages of the "Eversley Edition," and forms a really striking example of the author's curious indefiniteness of mind. He seems, as he proceeds, to agree with each of his irreconcilable witnesses in turn. He reminds one of Cadwallader's description of the Squire in *Middlemarch*: "Brooke is a good fellow, but pulpy; he will run into any mould, but he won't keep shape."

It is an interesting fact, placed on record by himself, that, after a literary career of some duration, Prof. Knight still remains ignorant of the ordinary significance and use of the characters known as "quotes." On the sonnet entitled "Captivity—Mary Queen of Scots," he observes: "Why this sonnet was printed, from 1819 to 1849, within inverted commas *I have never been able to discover.*" May we be allowed to suggest that the quotation-marks are used here to indicate a reported speech—the words of Queen Mary? Has Prof. Knight ever read a page of dialogue in any novel? If so, he must have seen many examples of this use of the quotes. And if he looks at the stanzas entitled "Lament of Mary Queen of Scots," as they are given in edd. 1820-1832, he will find that ll. 1-65 are properly placed between "quotes," as the reported words of the Queen, though in Moxon's editions of the *Poems*, from 1836 onwards, the "quotes" are improperly omitted. His ignorance on this head has led Prof. Knight into two absurd mistakes. On ll. 99, 100, of the *Prelude*, bk. i.: "Be it so; why think of anything but present good?" he observes: "This quotation I am unable to trace." The words are, it is hardly necessary to explain, not a quotation at all, but simply a soliloquy of his own, reported by the poet—a fact indicated by the "quotes." A similar blunder occurs on p. 80, vol. v. (*Excursion*, ii. 314), where the Wanderer says of the Solitary that "he will live and die forgotten, at safe distance from 'a world not moving to his mind.'" Here, clearly, the Wanderer reports in these last words the very phrase employed by the Solitary when announcing his resolve—his *ipsissima verba*; but Prof. Knight, knowing nothing of such a use of quotation-marks, takes the words, "a world not moving to his mind," to be a phrase borrowed from some elder writer, and confesses in a note his inability to refer it to its source; adding—with ludicrous reluctance to admit utter defeat—"Moving about in worlds not realised" [] occurs in the *Ode—Intimations of Immortality*. As to which closing remark it may be said that, in respect of appositeness, it furnishes a very fair sample of the illustrative passages occasionally adduced by the editor.

In these remarks we have dwelt chiefly on Prof. Knight's editorial shortcomings; but it would be unfair to conclude without adding that in the new edition the textual notes, revised and completed by Mr. W. B. Kinghorn, come now little short of perfection. A commendable effort, too, has been made, presumably by Prof. Hill, of Bengal, to trace to their source Wordsworth's many quotations from the elder poets.

T. HUTCHINSON.

IGNATIUS LOYOLA AS A BASQUE.

Ignatius von Loyola und die Gegenreformation.
Von Eberhard Gothein. (Halle: Max Niemeyer.)

THIS is an excellent work, but it will not please the zealots of either party. The ultra-Protestant will not like its calm, impartial tone, its frequent recognition of the real good effected by the great reformers within the Romish Church. The Ultramontane will revolt at the preference eventually expressed for Luther over Loyola. The author endeavours to write without prejudice; his point of view is intended to be wholly objective. He seeks to present a vivid picture of the historical facts as they really are, to place them in their true perspective, and in their proper degree of subordination and relation to each other.

In order to do this, he has spared no pains in the study and collection of his materials. He has used not only printed matter, but has made independent research in the archives of Italy, though we frequently desire fuller indications of the contents of these materials, and where they are to be found, than are given in the very brief references at the end of the volume. Pages unbroken by note or comment have a certain advantage; but this is dearly purchased by the loss of the means of readily verifying the author's statements; and again and again have we longed fruitlessly for the exact wording of some important phrase in the original, of which we have only the German paraphrase or translation. The absence, too, of any index whatever to a closely printed volume of 778 pages is a real ground of complaint.

Our author is fully aware of the importance of his subject. The opening sentence—"The Catholicism of the present day is founded on the Counter-Reformation of the sixteenth century"—assures us that he will not treat it lightly. But he does not plunge at once into the midst. We have a long preliminary account of the various reformers and reforming movements in the Roman Catholic Church in Spain, in Italy, and elsewhere, before Loyola appears on the stage. In these sketches the author is eminently successful. The portraits of the personages who successively pass before our eyes are capitally drawn. Thus we have a picture, first, of the Majorcan, Raymond Lully, the Loyola of the Middle Ages; and later on we view the Italian esoteric reformers of the Renaissance: Vittoria Colonna, the Duchess René, Olympia Morata, Juan de Valdes, and their circle; Ochino, Vergerio, and others fill up the long historical gallery. But of even more importance than these are the men who, without thought of leaving her or of impeaching her doctrines, would reform the Church of Rome from within. No English Churchman of the present day can read these pages without recalling the history of the Tractarian movement in Oxford, different as the issues of the two movements may have been. We have here presented to us Sadoleti and Pole; Contarini and Morone; Caraffa and Ghiberti; Hieronymus Miani and Filippo Neri—the W. G. Ward of the then movement. It is well pointed out that

these efforts of self-denying love, this passion for active charity in its highest form, were the true answer of the Romish Church to the doctrine of justification by faith only proclaimed by Luther. "Since the Lutheran heresy threw doubt on the merit of works, God raised up Miani to show in him the might of the charity that had well-nigh died out."

After this almost too prolonged introduction, this setting forth in detail the environment, especially in Italy, amid which Loyola had to work, we enter upon the story of his life and of the institution of the Society of Jesus. In some respects this is an oft-told tale. But our author not only deals with the *Exercitia* and the *Constitutions*, and the outward organisation of the work of Loyola; he depends much more on the less-known letters to and from Loyola for the presentation of his life. He remarks that, in the early days, the Society was above all things a letter-writing society. It was by weekly letters from every college and province that Loyola received his information of each and all its members; it was by letters chiefly that he directed the vast organisation which gradually grew up under his hands. By these letters and similar documents Dr. Gothein shows that the Society did not spring fully formed from the brain of Loyola, like Athene from the head of Zeus, but that it was of gradual and tentative growth. Many of the original ideas, such as making Jerusalem the centre, and the Mohammedan countries the field of his operations, were abandoned; some were modified; others—which ultimately proved of the greatest importance, such as the higher education—were additions to the original plan. The work of the Society in the Council of Trent is excellently related. Of all the leaders mentioned Lainez seems to be our author's favourite. He takes an evident delight in telling of the dialectic and rhetorical skill, the marvellous versatility and adaptability of the man. In fact, for many pages his personality almost overshadows that of Loyola. To Salmeron, Xavier, Rodriguez, Bobadilla, and St. Francis de Borgia not so much space is given, and to the last justice seems hardly to be done. There is much else which I had marked for special commendation. But any notice of so large a work in the ACADEMY must necessarily be imperfect from want of space; and I wish to devote the rest of my remarks to one view of Loyola's character, which it seems to me his historians have not sufficiently regarded.

Our author insists upon the importance of Loyola's personality, and on the abiding impress which it has left upon the Society. He speaks of Loyola as a Spaniard; he justly brings forward the kind of independence which the Spanish Church exercised practically: how the Spanish sovereigns dealt with the Pope more as equals with equals, even to a certain extent in spiritual matters, than did the other princes of Europe. But Loyola was not only a Spaniard, but a Spanish Basque; and a Basque he remained in many things to the end of his life. One familiar with Basque institutions and habits cannot but see that he has unconsciously reproduced these in

his work. Take a broad view of the position of the Society of Jesus in the Church of Rome, is there not a striking analogy between that and the position of the Basque Provinces in the kingdom of Spain? On both sides of the Pyrenees the Basque Provinces were really republics under an absolute monarchy. They were the most loyal of subjects—no rebellion ever began in the Basque Provinces until the equivocations of the present century; yet, in all that concerned their own administration they had a perfectly free and independent self-government. Then take the relations of Loyola to the Popes, whose absolute servant he professed to be. He was most loyal to the Papacy; yet how often have we been reminded in this volume of the practice of the Basque Juntas (parliaments) when the Spanish kings commanded anything contrary to their privileges; the orders were received with all respect, all due forms were observed, they were registered, &c., only they were—*obedecidas y no cumplidas*—as the phrase ran: "obeyed, but not executed." Even in little details we see the like features: in Loyola's dislikes and distrust of lawyers, and allowing them no hand in the framing of his Constitution. "No advocate can be a member of the Junta" is a fundamental rule of Basque legislation. One consulting lawyer (*letrado*) was always present at the Sessions; he was often consulted, but he had no vote. Again, look at the tentative way in which Loyola proceeded, never hesitating to throw aside an idea or a scheme that had failed, and to form a better from the failure; and then read the long list of electoral systems and expedients tried in the Basque country (Marichalar e Manrique, *Historia de la Legislación de España*, vol. ii., pp. 519-22, 2nd edit., Madrid, 1868). Or look at Loyola's use of expulsion as the only means of grave punishment: he would have no prisons nor chains for the members of his Society, such as the monkish orders had. In the Society a transgressor, or one proved unfit to be a member, was simply shown to the door. So the punishment among the Basques of the *vecino*, who refused to obey the injunctions of the municipality, was simply that he lost the status of a *vecino*, was boycotted and treated as a foreigner; and if a town acted contrary to the general Juntas, or submitted to exactions from the king, it was at once excluded from representation in the Junta. The strict obedience of the Basques to self-chosen authority is seen even in their games. Reading into his life the features of the military service of our day, Dr. Gothein characterises Loyola above all as a soldier. But the soldier or the officer of Loyola's day was not nearly so distinct from the life of a gentleman or a civilian as it is now. The upright bearing of Loyola, the neatness and cleanliness of his dress and person, this innate self-respect, are the most characteristic features of the Basques to the present day. They need no soldiering nor military training to teach them this. Another trait of Loyola's conduct is in his insight where real power and influence lay, not mistaking the trappings of authority for true efficiency. Hence he would not have his followers bishops, or cardinals, as

a rule, or high dignitaries in the Church; but he bade them seek the position of confessors to kings and princes and great men, wherein lay real power and influence. So there is nothing that strikes the student of Basque institutions more than the way in which, careless of names and the mere title and trappings of power, they assured to themselves the substance of it, indifferently assuming or laying aside the name as might best suit their purpose. Thus, with regard to taxation and to personal charges and service, they claimed to be all "hijos-dalgo," noble before the law of Spain, because thereby alone they could be exempt from them; but many of the best families, in matters of succession, refused to be reckoned as "infanzon" (noble), but described themselves as "laboureur," in order to follow the Basque rules of inheritance, instead of bearing the title which would entail the feudal male progeniture and its results. Hence arise the numberless exceptions of the Basque law, by which they turned the difficulty of the opposition of their customs to the national laws; and here, perhaps, too, is the ultimate cause why Loyola's system and conduct have been so often reproached with annulling or laying aside the meaning of his general constitutions by specious and special exceptions. And in the gravest accusation of all, that the Society acts upon the principle that "the end justifies the means," our author declares that this axiom is not to be found in any of Loyola's writings. What he did say and teach was: "Let the entrance be what it may, the exit must always be ours." On the practice of such a maxim depended the whole success and security of the Basque political constitution. The last vote taken in the Juntas was always that of the contribution to the King; and this was not granted until all petitions had been heard, and all grievances redressed, and was then voted only as a voluntary contribution. Thus, whatever claims or pretensions were made by the King or the royal officers at the opening of the Junta, they were all deprived of baneful effect by this careful guarding of the issue. The whole history of the Basque liberties lies in this. What wonder, then, that a Basque should value this maxim, and should imitate it in his own conduct, and in the institutions which he founded!

In all this I may seem fanciful to others, and it may be that I am riding a special hobby too hard. It is for them to judge. There remains the further question whether the repulsion which the Society of Jesus has aroused sooner or later in almost every European state may not unconsciously result from the fact that it is not the product of an Aryan-European mind, but of one of a race apart from and alien to it. Into this I do not enter.

WENTWORTH WEBSTER.

The Story of Sir Walter Scott's First Love.
By Adam Scott. (Edinburgh: Macniven & Wallace.)

THIS little book, which the author with rare modesty describes as "a compilation," tells, for the first time connectedly, the story of

good Walter Scott's first experiment in wooing. The facts are well and briefly marshalled, and the tale is simply and sympathetically told. The writer believes—with Lockhart—that Scott's seven years lost in wooing had a pronounced effect upon his writings, rendering the thought of love so painful that he left much of the love-making between his young heroes and heroines to the imagination of his readers. I do not agree that the disappointment of the great novelist's youth had any such deterrent effect upon his writings.

I wonder if it has been ever noticed how little store Shakspeare set upon first loves. His most romantic lovers had overpast short swallow flights of romance before they followed one "who should outstrip all praise and make it halt behind her." What Prospero said of Miranda may be said of Scott's second love, whom he married. "O, how delightful," wrote a friend, "to see the lady that is blessed with Earl Walter's love and has mind enough to discover the blessing." After their marriage, Scott and his wife Charlotte lived in a pretty cottage, in which they indulged a mutual taste for flowers, and where their friends were often entertained in their one sitting-room, from which loving womanly fingers had removed all traces of poverty, and good taste more than fulfilled the uses of wealth:

"It was here that, in the ripened glow of manhood, he seems to have felt something of his real strength, and poured himself out in those splendid original ballads which were at once to fix his name upon the roll of great writers."

Scott's first love-affair, with "Lady Green Mantle," lasted for seven years, when the lady put an end to it quite unexpectedly by marrying another. Could she have foreseen the future, it would, no doubt, have ended differently, for she was wordly wise. That she in some measure reciprocated his regard there can be little doubt. She could appreciate and admire his rising poetic talents. They corresponded often upon literary matters, in which she seems to have had considerable interest. In 1795, the year before the end of the romance, the lady went much into society, which her lover thought "had not in the least altered the meekness of her manners." But, for all his hopefulness, doubts would sometimes creep into his mind—"mean suspicions" the good, trusting soul called them. In the August of the same year he received a letter, in reply to one of his own, which must have been most cunningly worded, for Scott, trained as he was to interpret documents, could not quite compass its meaning. A confidential friend, to whom he showed it, interpreted it favourably. She had, however, merely temporised, pointing out the imprudence of a definite engagement, but not throwing over her interesting lover hastily. It was, however, better than he had expected, for he writes:

"If you were surprised at reading the important billet, you may guess how agreeably I was at receiving it; for I had, to anticipate disappointment, struggled to suppress every rising gleam of hope; and it would be difficult to describe the mixed feelings her letter occasioned, which, *entre nous*, terminated in a very heavy fit of crying."

Writing to Miss Edgeworth in 1818, Scott replies to some friendly criticism as follows:

"I have not read one of my poems since they were printed, excepting, last year, *The Lady of the Lake*, which I liked much better than I expected, but not well enough to induce me to go through the rest. So I may truly say with Macbeth—

"I am afraid to think of what I've done: [sic]
Look on't again I dare not."

This much of Matilda I recollect (for that is not easily forgotten), that she was attempted from the existing person of a lady who is now no more, so that I am particularly flattered with your distinguishing it from the others, which are in general mere shadows."

He did not dare to look upon what he had done, because he seems strangely to have undervalued his own work. The truth being that his ideas and his pen flowed so rapidly, and with so little mental effort, that his works must have seemed to him the result of a purely mechanical process. Authors are apt to value their work, often erroneously, according to the amount of labour expended upon it.

The real name of "Green Mantle" was the rather uneuphonious one of Wilamina.

"She was the only child and the heiress of a cadet of the ancient family of Invermay, who afterwards became Sir John Wishart Belches Stuart, Bart., of Fettercairn. Her mother was the eldest daughter of David, sixth earl of Leven and fifth of Melville."

The materials from which the story is derived are not very full. Indeed, Lockhart, in his *Life of Scott*, touches upon the affair but lightly. The lovers met frequently:

"It was a proud night with me," wrote Scott, "when I first found that a pretty young woman could think it worth her while to sit and talk with me, hour after hour, in the corner of a ballroom, while all the world were capering in our view."

After this they "read together, rode together, and sat together." When apart they corresponded, and Scott "constituted himself her literary mentor." She admired his rising talents, loved his society, and led him onward from hope to hope. He visited her from time to time at her home at Invermay. But the girl was more likely to be moved by self-interest than by sentiment: she valued herself highly, and a struggling young lawyer with a taste for poetry did not quite come up to her expectations. When a wealthy young baronet, with the addition of a banking business, appeared upon the scene, there was no question between the two suitors. "Lady Greenmantle" passed quietly out of the poet's life, marrying Sir William Forbes, who remained to the end one of his worthiest and best friends.

Scott, who was one of the proudest and manliest of men, endured the disappointment, as he afterwards endured more real and more bitter trials, calmly and philosophically. The experience enabled him to describe a first love: "a fanciful creature of our own rather than a reality. We build statues of snow, and weep when they melt."

Scott's first love was divinely fair, golden haired and blue eyed. I believe, if all the elderly men, in our own islands at least, could join in a general confession of their first loves, most of the objects of worship would be found to have been blondes—the princesses in the fairy tales were certainly fair, and that is an element in support of the conjecture. But does the remembrance of one's first love affect or condition one's after life? Not very often, I fear! The sweet young face, the threads of gold, the azure which we thought infinite—it may be even the ripple of light laughter, and a disdainful or a tantalising or a loving word, may linger on the memory like a dream. But the soul of the idol, where is it? Where are the sweetness, the simplicity, the purity, the tenderness, and the truth which made our fairy princess something above all the daughters of earth? All, all are gone! We loved a fantasy, a delusion. The Fair One with the Golden Locks was a mere woman, not even the very best of her kind. In after life we knew others lovelier and more loving, and blessed our stars that the first crude essay in love had no permanent results.

Scott's first love-affair was, however, it must be admitted, something far more serious than such fancies usually are, for he was a man singularly free from even the ordinary vanity of youth. So little a squire of dames that, when a young and pretty girl, "a pretty young woman," as he unfelicitously called her, had deigned to sit with him in a corner of a ball-room, he was very much surprised. He was at this time, be it noted, the centre of a gay circle of young wits, over whom he never failed to exhibit a remarkable ascendancy. He was, moreover, pronounced by the best judges (his female admirers) to be "a comely creature."

"He had outgrown the sallowness of early ill-health, and had a fresh, brilliant complexion. His eyes were clear, open, and well set, with a changeful radiance, to which teeth of the most regular whiteness lent their assistance, while the noble expanse and elevation of the brow gave to the whole aspect a dignity far above the charm of mere features. His smile was always delightful; and I can easily fancy [writes Lockhart] the peculiar intermixture of tenderness and gravity, with playful, innocent hilarity and humour in the expression, as being well calculated to fix a fair lady's eye. His figure, tall, much above the usual standard, was cast in the mould of a young Hercules."

Scott was as unconscious of his physical endowments as he was diffident about his mental power. Quiet, manly, modest, he was the kind of man upon whom female beauty could exert its power most easily. Miss Carpenter, who became the dear partner of his life, was, I venture to say, worth a thousand "Green Mantles." Her character in some ways resembled that of Scott, for she was prudent and calm and wise. Scott wrote thus of her to his mother: "Without flying into raptures—for I must assure you that my judgment as well as my affections are consulted upon this occasion—without flying into raptures, then, I may safely assure you that her temper is sweet and cheerful, her understanding good, and, what I know will give you pleasure, her principles of religion very serious."

Seven years of flying into raptures upon waxen wings had made the young poet wondrous wise. Miss Carpenter was, in many respects, the very antithesis of his former fancy, but she likewise was, we are told, rich in personal attractions:

"A complexion of the clearest and lightest olive; eyes large, deep set and dazzling, of the finest Italian brown; and a profusion of silken tresses, black as the raven's wing; her address hovering between the reserve of a young and pretty Englishwoman, who has not mingled largely in general society, and a certain natural archness and gaiety that suited well the accompaniment of a French accent."

The first love was in no ways superior to the second, save only in having been unattainable. This made her linger in Scott's memory with other dreams of youth. In after years, when his successful rival, but best of friends, had helped him in the hour of trial, Scott wrote of the occurrence in his Diary:

"In what scenes have not Sir William and I borne share together, desperate and almost bloody affrays, rivalries, deep drinking matches, and finally, with the kindest feelings on both sides, somewhat separated by his retiring within the bosom of his family, and I moving little beyond mine. It is fated that our planets should cross though, and that at the periods most interesting to me—down—down—a hundred thoughts!"

But for all such passing allusions to "Lady Green Mantle," the deep and real love of Scott's nature was for his own dear true wife: his companion in joy and sorrow; deeply tried by affliction, such as Lady Forbes never knew.

There is a very tender and touching passage somewhere in Lockhart, where Scott describes himself as sitting alone in his study, the fire dying in the grate like his own sinking spirit, "my poor Charlotte would have been in the room half a score of times to ask a hundred kind questions." His grief was hopeless, terrible:

"I am afraid poor Charles found me weeping. I do not know what other folks feel, but with me the hysterical passion that impels tears is a terrible violence—a sort of throttling sensation—then succeeded by a state of dreamy stupidity, in which I ask if my poor Charlotte can actually be dead."

Beside such real love and real despair, the picture of "the pretty young woman" fades out like a fairy vision in the light of truth.

GEORGE NEWCOMEN.

NEW NOVELS.

Nancy Noon. By Benjamin Swift. (Fisher Unwin.)

Lady Lohengrin. By J. E. Woodmeald. (The Unicorn Press.)

Wisdom's Folly. By A. V. Dutton. (Bentley.)

The Mystery of Bloomsbury Crescent. By Mrs. Lodge. (Digby, Long & Co.)

Val. By Judith Vandeleur. In 2 vols. (Hurst & Blackett.)

A Gentleman Vagabond. By F. Hopkinson Smith. (Macmillans.)

The Story of a Lost Soul. By Hugh Coleman Davidson. (Simpkin, Marshall & Co.)

One of God's Dilemmas. By Allen Upward. (Heinemann.)

MR. BENJAMIN SWIFT has written a vastly entertaining book. "Be but in tune with yourself, madam, 'tis no matter how high or how low you take it," is part of the quotation which forms his brief preface, and he has amply availed himself of the liberty accorded by Tristram Shandy. The curses of Mr. Bacchus mingle with angelic laughter; the "grey-haired Eternal Ironies" shriek and ogle now at the hero, over whom broods "the mystery of youth as a diaphanous cloud," now on Jiss Waggott, who, "when struck for the first time by the fatal wand, . . . felt not merely her bosom but her very flesh rise and fall . . . and her nerves seemed like loose cords shaking and dangling together." There are moments when the reader rubs his eyes, and ejaculates with Mr. Twigg, "O Ghawd! whatshup?" when he experiences the same sensation as that worthy who, on one occasion, is moved to exclaim, "I feel as if half o' me's fallen down a preshipice, and I'm not on 'e ground." We ask ourselves if the author, like the rakish phrenologist whom he depicts, has "a thumb that used to mistake mere temporary swellings for bumps, and caused them to be defined in the highest terms." The difficulty is to convey an adequate idea of the heights to which Mr. Swift rises, the depths to which he descends. There are passages on almost every page that deserve to be quoted either to illustrate the author's style or rather styles, or to suggest the characteristics of Messrs. Waggott, Squirm, Ruffles, Torbet, Frills, and many another with equally unlovely names, or of Sparshott, whose "soul's house was set on fire" by the "tinder and marl of hell." "Heart's gates! be ye lifted up, ye Everlasting Doors, and let the King enter flaming in!" were the last words he uttered ere, in a fire at the Play Maidens, "the gown of death" enveloped him. Those anxious to learn more of love will find a mass of information in the book: as, for example—love stands not aside for even the traffic of the stars; love's true children are known by the phrases he gives them; love hates distance, his votaries must buckle and lock together in nearness; love laughs at caste, and he is a mighty opportunist. A mass of other information is given freely in *Nancy Noon*, a wild story, wildly written, but giving promise of excellent work when the author sees fit to curb his too ready fancy—to lower his pitch by a few notes at any rate.

A large portion of J. E. Woodmeald's book—meant, doubtless, to be a story—is occupied with a mysterious lady's views of Max Nordau, and the fallacy of that critic's diagnosis of the powers of Wagner and other artists. Her views are not understood, far less appreciated, by Charles Hopton, the boneless young Englishman to whom she imparts them; and it taxes the reader's credulity sorely, even after learning of love's queer antics in *Nancy Noon*,

to be told that Lady Lohengrin gives her heart to him. Hopton's estimable papa and mamma, however, dissuade him from following his mentor, and the two are parted for ever—a catastrophe which can be faced with equanimity by those who read the book.

An insatiable thirst for experience at whatever cost is said to be the dominant characteristic of many women; and when this experience is to be gained through the medium of their power over men, it sometimes leads them into strange situations. The author of *Wisdom's Folly* almost persuades us that Eleanor Hatherton is a type of this woman, who in her desire to peer into a mysterious chamber of the beyond very nearly sacrifices her happiness. Undoubtedly, A. V. Dutton is at her best in the principal scene, where the demands on her reserve are most severe. She suggests some of the complex emotions whence spring a woman's actions in such circumstances, or from a man's point of view are supposed to spring; she indicates, too, the rapid changes which take place in Eleanor while her lover remains under the influence of but one idea—the wish to make her his own, despite friendship, honour, and all else that he holds sacred. If the writing were throughout on the level here attained, *Wisdom's Folly* would be an interesting book. But the early chapters, intended to trace the development of Eleanor's character, are unessential and, for the most part, dull; the large family of Romestons, married and unmarried, serve only to bewilder the reader; a quite unnecessary amount of poetry is quoted; and, finally, clumsy expedients of illness and railway accidents are employed to assist in a very obvious solution.

The Mystery of Bloomsbury Crescent is not, as the title would lead us to expect, a detective story, nor is prominence given to the sensational elements; indeed, it is difficult to determine whether Mrs. Lodge wishes to be judged as a story-teller or as a belated exponent of mesmerism or hypnotism. The book begins with a rambling and irrelevant "introduction," wherein details are given of the spiritualistic experiences of one Jack Trampista. In the early chapters the reader is introduced to the inmates of a lodging-house at 7, Chesham-street, Bloomsbury; and, without apparent reason, the family history of the Gastonvilles is dwelt upon with a zest which recalls that of many dear, but sometimes wearisome, old ladies, whose power to relate the family history of those with whom they lodge amounts almost to genius. Even they would have to give way to the author, so minutely are Mrs. Gastonville's pre-nuptial experiences recounted, and the emotions of her daughter described. A series of more or less disconnected incidents take the place of a plot; and the final scenes fail to make clear the villainy of the villain, or to interest the reader in what has chanced. Phrases such as "all furnished lodgings in Bloomsbury are pretty much of a muchness" are sufficient to indicate that the style is not distinguished.

The story of how, in haphazard yet healthy fashion, motherless Valerie Carlyon scrambles from childhood to girlhood in the

beautiful district of the Tivy, leaves us with much the same impression as a long chat with a voluble acquaintance, whose insight and knowledge of life is not profound, but whose easy flow of conversation is agreeable, especially if time does not press. Pleasant and readable are the two epithets which sum up the qualities of *Val*. The incidents follow one upon the other regularly; each one is pleasantly treated and dismissed; the characters are carefully, if not ably, drawn; there are no equivocal situations, and the writing is simple and unaffected, though not strong. Perhaps the good-natured villain, Vaughan Lewis, is responsible for the most noteworthy remark in the book, when he says that the rhetorical Welsh preacher tried "to catch the slumbering ear of his congregation." Unfortunately, he does not explain how this evidently irreligious organ of sense takes its nap in church.

The once prevalent idea that every successful novelist can, if he so desire, with equal success tell the short story has been abandoned. The brief narrative is not, or should not be, the long story condensed, and the methods of treatment differ widely. It would seem that in the American writer Mr. F. Hopkinson Smith, author of *Tom Grogan*, the two gifts are united; in any case, few who read his nine stories—the first of which, *A Gentleman Vagabond*, supplies the title—will deny that they have distinction. His touch is light and sure, his style crisp and direct. In the brief introductory note he remarks, "There are gentlemen vagabonds and vagabond gentlemen. Here and there one finds a vagabond pure and simple, and once in a lifetime one meets a gentleman simple and pure." Unconsciously to himself, he says he has portrayed several of these types in the volume. "John Sanders, Labourer," is one of the gentlemen, rapidly sketched with something of the powerful realism of the younger Belgian writers; Major Tom Slocombe, of Pocomoke, is a most engaging vagabond, with the heart of a gentleman to boot. In each of the tales, indeed, slight as they are, a clear note is struck, and not dwelt upon over long.

If we are to credit the theosophists, a man whose existence is cut short, either by his own hand or by that of another, before his life-energy is expended, continues, though invisible, to inhabit the earth, robbed of every means of communication with ordinary human beings. Upon some such theory Mr. Hugh Coleman Davidson founds *The Story of a Lost Soul*. In a fit of jealousy Charles Heywood murders his rival in love, and then, thinking to escape the mental as well as the physical penalty of his crime, proceeds to take poison. In his disembodied state, however, he witnesses the awful results of his wrongdoing. He sees his body cremated by his staunch old father, to whom an inkling of the truth has come; he hears the guiltless falsely accused, without being able to say a word in their defence; death, and worse than death, comes to those he loves; and the countryside is stained with blood. Meanwhile, his fate is to be a silent witness of these horrible doings: he is powerless, save

by his unseen presence, to cause a shiver of dread to his friends. The author's style is well suited to the requirements of the narrative; there is just enough of the ghostly element to add a weird touch to the book, and to give zest to the adventures of George Vane and his comrades. In its kind the story is good, but it is not to be recommended to readers with weak nerves.

There is no exaggeration, no striving after strange effects, in Mr. Allen Upward's *One of God's Dilemmas*. The sober tragedy is told in a sober, forceful way. Each of the three prominent characters is a faithful study: the woman who, deserted by her husband and spurned by her father in early life, centres all her affection on her boy; Etienne, devoted to his mother, yet, boy-like, enamoured of the generous stranger who comes to Shorwell; and the father, rich now in all things save love. Several of the situations are more than ordinarily vivid; and the story, if a little drawn out in places, has a strong ending.

FRANK RINDER.

BOOKS OF TRAVEL.

Climbs in the New Zealand Alps. By E. A. Fitzgerald. (Fisher Unwin.) This strikes us as an excellent little book laboriously "spoiled into a big one." It is nearly as bulky as Sir W. M. Conway's *Karakorum Himalayas*, to which it pays the sincerest form of flattery, unfortunately without possessing either the same geographical importance or the same variety of interest. The want of a sense of proportion is a further drawback, many pages being devoted to detail of slender moment. This is the more regrettable, as Mr. Fitzgerald is a vivacious writer, and his descriptions of actual climbing are extremely graphic, hitting a happy mean between the serious and the flippant. It contains the record of the author's tour in New Zealand last year, when, with the aid of Mathias Zurbriggen of Macugnaga, Sir W. M. Conway's guide, he climbed most of the still virgin peaks of the South Island. They also crossed the range to the Western Beach by a new route, recrossing it by very arduous passes. He had, as a rule, horrible weather, and bad weather in the high mountains means difficult and dangerous climbing. Add to this that the rocks seem to be of more than Dolomite rottenness, and accidents, fortunately without fatal results, occurred from this cause. In one of these, which occurred during the ascent of Mount Sefton, Mr. Fitzgerald's life hung literally on a thread, for the loose rock that knocked him down cut through two of the three strands of the rope, and he dangled over the precipice supported only by the single strand that remained. There is a full-page illustration of this disaster, drawn from a verbal description! If we except the photographs, and Lady Edmund Fitzmaurice's initial letters, the illustrations are not satisfactory; and for the very simple reason that, although the work of competent artists, they are (if we may use a slang technicality) obviously "faked." Messrs. McCormick and Willink, who know the mountains well, are not usefully employed in depicting imaginary scenes of terror. A drawing by the last-named artist, "The Descent of the Silberhorn," apparently by Kobolds or elves of some kind, is noticeable as a brilliant caricature, yet vividly suggesting the truth, as such a thing should. Following Sir W. M. Conway's example, Mr. Fitzgerald has provided us with a series of scientific, or quasi-scientific, appen-

dices by various hands. Prof. Bonney writes on two or three bits of rock from Mount Sefton; Lady Edmund Fitzmaurice tells us of the Flora of the Southern Alps; Sir W. M. Conway advises on the equipment which, if he were thinking of climbing in New Zealand, he would think it wise to take; and Mr. Barrow is responsible for notes on the Fauna of the island. He states that the birds of New Zealand "are curious and quaint in the extreme, especially the wingless ones," in which view he was anticipated by the naturalists of the last century. His survey of these is, however, far from exhaustive, as he only mentions two varieties of Kiwi out of the large number known to ornithologists. The familiar fact that the Kea, or hawklike parrot, feeds on the kidney fat of live sheep is duly mentioned, but no explanation of the development of that new instinct is offered. This is really a puzzling phenomenon, because prior to the importation of sheep by the colonists, which, of course, is quite recent, the indigenous Fauna could not possibly have supplied the birds with a similar diet.

Chamonix and the Range of Mont Blanc. By Edward Whymper. (John Murray.) It is hardly too much to say of Mr. Whymper that he has won an equal reputation in two very diverse fields—as climber and as author. His conquest of the Matterhorn will always keep his memory green in Switzerland; while the book in which he described the long stages of that achievement still occupies, in its fourth edition, the foremost place in Alpine literature. But Mr. Whymper is something more than this; besides being himself an artist and a photographer, and the head of one of the few remaining schools of wood-engraving, he is also eminently a man of affairs. It is this last quality which is conspicuous in the little guide-book that he has now published on Mont Blanc. Though saying little about his own exploits, he makes us feel that we are in the hands of one who knows the entire ground from long personal experience, but is, nevertheless, capable of condescending to the wants and the ignorance of the veriest tyro. His introduction is more practical and pointed in its advice than that of Baedeker. His half-dozen opening chapters on the history of Mont Blanc stimulate and justify the passion for climbing. Then follow concise descriptions—though not so condensed as in Mr. Fisher Unwin's series of "Climbers' Guides"—of the several ascents and excursions. Finally, we have lists of the guides and their charges, alphabetical tables of the peaks and passes with their height, and columns showing the correspondence between metres and feet. The whole is abundantly illustrated with portraits, bits of scenery, and plans; while the map at the end—not a mere reproduction, but specially prepared and engraved—would itself be worth the modest price of half-a-crown charged for this admirable little volume.

The Story of the Indian. By George Bird Grinnell. (Chapman & Hall.) Mr. Grinnell is favourably known as the author of a brace of valuable books of Red Indian tales, collected chiefly from the Pawnee and Blackfoot tribes. He has the saving grace which enables him to let the narrator speak for himself, so that the stories reach us in as pure a form as translation permits. In the present volume the materials have undergone a certain literary process, but this is justified by the necessity of compression and the wide range of subject. Designed as a popular book, Mr. Grinnell focusses into it his varied reminiscences of Indian life. To those who have not the time for detailed study of the elaborate works of Catlin, Dorman, Schoolcraft, and other travellers, there is supplied a convenient *résumé* of barbaric life from which contact with the white man has now effaced

well nigh everything distinctive. As the Red Indians constitute a single race, with very similar physical features, the chief points for notice lie in the different states of culture and languages among the several tribes. A summary of these constitutes the last and most valuable chapter of a book which is to be commended as a trustworthy conspectus of an interesting subject.

A RATHER melancholy interest attaches to the new edition of *The Adventures of John Jewitt* (Clement Wilson), as its preparation and revision were among the last enterprises of the late Dr. Robert Brown. A brief introduction from the pen of Mr. A. J. Wilson pays, in fitting language, the last tribute of respect to Dr. Brown's strong and genial character, and suggests the story of his full and overworked life. One is glad to have such a memento of a man who endeared himself in life to even the most casual of his acquaintances, when they had any opportunity of penetrating beneath the surface-film of his admirable nature. The book itself, which is not so well known as it deserves to be, narrates the adventures of a lad who spent three years in captivity among the Indians of Nootka Sound when the century was very young. John Jewitt had a vivid though untutored pen, and his book ranks as the most extensive and best authority on savage life in Vancouver Island when it was practically unknown to European geographers. Dr. Brown himself was one of the earliest of scientific explorers to investigate Vancouver, and his introduction to Jewitt's narrative is a sound and readable summary of modern knowledge of the Aht Indians who inhabit that rather cheerless island. When, more than thirty years ago, Dr. Brown spent a summer along their shores, the piratical impulses of the Indians were still in full swing; and on at least one occasion it was a toss-up whether or not he would be put to death, "on the principle that dead men tell no tales," by a tribe into whose power he had ventured himself. Jewitt's own story is extremely interesting, quite apart from its value to the ethnologist; and one thrills with excitement, even on a second reading of the ups and downs of his fate as the slave and plaything of a savage tribe, and almost claps one's hands at the ingenious stratagem by which he finally escaped. There is something life-like and picturesque, too, in the figure of old Thompson, the irreconcilable sailmaker, who could scarcely keep himself from cursing his taskmasters when instant death was the very obvious and immediate penalty, and who utterly refused to learn their "cursed lingo."

NOTES AND NEWS.

MESSRS. LONGMANS, GREEN, & Co. announce for publication during October the concluding volume of the "Badminton Library." This will be devoted to *The Poetry of Sport*, selected and edited by Mr. Hedley Peek. Mr. Andrew Lang contributes a chapter on classical allusions to sport; and a special preface to the whole series by Mr. A. E. T. Watson, joint editor, will be included in the volume. Messrs. Longmans will also issue in October the first volume of the "Edinburgh" edition of *The Life and Works of Lord Macaulay*, to be completed in ten monthly volumes.

MESSRS. MACMILLAN & Co. will publish, on October 6, *Gaston de Latour*, an unfinished romance by the late Mr. Walter Pater. The scene is laid in France, at the period of the Massacre of St. Bartholomew, and the central figure is drawn on lines corresponding to the portrait of Marius the Epicurean. This volume will complete the series of Mr. Pater's collected writings. It has been prepared for the press by Mr. C. L. Shadwell, of Oriel College.

MR. P. A. BARNETT, Her Majesty's Deputy Inspector of Training Colleges, has undertaken to edit a book on *Teaching and Organisation in Secondary Schools*. Chapters are being written for it by the Head Masters of Haileybury, Clifton, and the City of London Schools, Mr. Arthur Sidgwick, Dr. McNaught, Principal Withers, Mr. R. Somerwell, Dr. Abbott, Dr. Wormell, and Mr. F. Storr. Messrs. Longman will be the publishers.

MESSRS. WILLIAM BLACKWOOD & SONS announce for publication next week a second series of Table-talk of Shirley, in two volumes, to be entitled *Summers and Winters at Balnawhapple*.

MESSRS. ISBISTER & Co. will publish during October *The Life and Correspondence of Archbishop Magee*, by the Rev. Dr. J. C. MacDonnell, Canon of Peterborough. The book is in two volumes, each illustrated with a portrait.

MESSRS. RICHARD BENTLEY & SON will issue shortly in a volume the Letters of Edward Fitzgerald to Fanny Kemble, from 1871 to 1883, which appeared some little while ago in *Temple Bar*. They are edited by Mr. Aldis Wright, and illustrated with two portraits engraved on steel.

MR. HENRY FROWDE will publish next week the "Oxford Burns," a complete edition of the poems edited by Mr. J. Logie Robertson (who edited the "Scott" in the same series), and the "Oxford Byron," which includes much copyright matter. Both will be issued in single volumes, printed on ordinary and on Oxford India paper, and also in the miniature form which the Clarendon Press has made a speciality.

MESSRS. GEORGE BELL & SONS have in the press a new volume of poems by Mr. Samuel Waddington, which will be ready for publication about the middle of October. Although consisting mainly of lyrical pieces, it will contain a translation of the earliest sonnet that has come down to us, composed by Lodovico della Vernaccia 700 years ago, and also a translation of a sonnet by Raphael.

MESSRS. CHAPMAN & HALL announce a "Diamond Library" of old and modern English literature, in duodecimo volumes, each illustrated with three wood-engravings. The first of the series, to be published in the course of October, will be *Old English Ballads*, collected by Mr. Andrew Lang, who contributes a preface and notes. Two more are in the press—*English Sonnets*, edited by Mr. A. T. Quiller-Couch; and *English Epigrams and Epitaphs*, by Mr. Aubrey Stuart.

MR. DAVID NUTT will issue this winter, by subscription, *The Lives of the Troubadours*, by Miss Ida Farnell, formerly scholar of Lady Margaret Hall, and a sister of the present senior proctor at Oxford. The book will consist of translations from thirteenth century biographies, with specimens of poetry, mostly rendered into English for the first time, and also an introduction and notes.

MESSRS. EYRE & SPOTTISWOODE will publish shortly a commentary on one complete period of Old Testament history, to be entitled *The Hebrew Monarchy*, with a harmony of the parallel texts and extracts from the Prophetic Books. The late Dean of Canterbury, Dr. R. Payne Smith, has contributed an introduction.

MR. ELLIOT STOCK will publish immediately *The Bible its own Witness*, by Mr. E. Crickett, who endeavours to show how the foundation of the Scriptures is revealed by modern criticism.

DEAN FARRAR acknowledges the authorship of a work which he wrote pseudonymously some years ago. It is a story entitled "The Three

Homes," which he contributed under the name of F. L. T. Hope to the *Quiver*. When republished in volume form it attained a large circulation. A new edition is about to be issued by Messrs. Cassell & Co., with a preface by the author, and a series of full-page illustrations by Mr. Stanley L. Wood.

THE forthcoming "Autonym," *An Impossible Person*, is by Miss Constance Cotterell, author of "Strange Gods" and "Tempe." It is not a story of problem-solving, but consists of a delicate and effective, though slight, study of the interaction of two personalities upon each other.

MESSRS. HUTCHINSON & Co. will publish shortly a new Russian story, by Mr. Fred. Wishaw, entitled *The Emperor's Englishman*, with illustrations by Mr. Warwick Goble. It deals with the adventures of an English soldier who served the Grand Duke Paul, the Tzar-itch, during the stormy years of the reign of the Great Catharine.

MESSRS. H. S. NICHOLS & Co. will issue in a few days an English translation of Gustave Flaubert's posthumous novel, *Bouvard et Pécuchet*, by Mr. D. F. Hannigan, whose translation of "La Tentation de St. Antoine" was published some months ago by the same firm.

MESSRS. BLACKIE will publish in October a new story, entitled *A Girl's Loyalty*, by Frances Armstrong, author of "A Fair Claimant."

MESSRS. W. & R. CHAMBERS propose to begin immediately the issue, in serial form, of an illustrated English Dictionary, which they have long had in preparation. It will include explanations of scientific and unfamiliar words, slang, Scotticisms, and unusual idiomatic phrases. Special attention has also been given to definitions, etymology, and pronunciation. The mode of publication will be in twenty parts, each consisting of forty-eight pages the same size as Chambers's Encyclopaedia.

MR. T. FISHER will add immediately to his series called "The Children's Study" a History of Ireland, from the early kings to the death of O'Connell, edited by Mr. Barry O'Brien.

MR. HENRY SETON MERRIMAN has written a new story, entitled "Dross," which will be published serially in the *Queen*, beginning on October 3.

MR. WALTER RAYMOND will contribute to the October number of *Cosmopolis* a short story, entitled "A Son of a Saint"; and Mr. George Moore a paper on the development of the English novel since the Elizabethans, in the course of which he compares "Anna Karenina" with "Vanity Fair." In the French section of the same review M. P. J. Proudhon prints some interesting *papiers inédits* concerning Napoleon and Wellington.

A LITTLE book which Miss Elsa D'Esterre Keeling wrote some years ago under the title of *Bib and Tucker*, purporting to give the autobiography of a baby, has just been republished by Tauchnitz, and will shortly also appear in a German translation, to be called "Ein lachen der Philosoph im Steckkissen."

MESSRS. MACMILLAN & Co. have this week completed the issue of their "People's Edition" of the Poetical Works of Alfred Lord Tennyson, in twenty-three little volumes, of something less than ninety-six pages each. So far as we have examined, it is an exact reprint (omitting the dramas) of the "Library Edition," in nine volumes, which appeared between 1888 and 1893. One little matter only have we noticed. To the glorious lines on "Crossing the Bar"—which, here as there, come at the very end, out

of their original order—we now find for the first time the following note appended:

"My father desired that 'Crossing the Bar' should always be printed at the end of his collected poems."

UNIVERSITY JOTTINGS.

ON Thursday of this week, the new academical year at Cambridge was inaugurated with an address by the Vice-Chancellor, Mr. Charles Smith, Master of Sidney Sussex, who now enters upon his second year of office.

A CONGREGATION will be held at Oxford on Friday next, at which it is understood that the Rev. Dr. J. R. Magrath, provost of Queen's, will be nominated to serve the office of Vice-Chancellor for a third year.

MESSRS. MACMILLAN & Co. announce *The Letters and Remains of R. L. Nettleship*, sometime tutor of Balliol, edited by Prof. Andrew C. Bradley, of Glasgow, who also contributes a memoir. It will be in two volumes, illustrated with photographic portraits.

WE regret to record the death, at the ripe age of seventy-six, of Sir George Murray Humphry, professor of anatomy and afterwards of surgery at Cambridge, to whom the university owes, more than to any other single man, the existence of its present flourishing medical school.

THE annual collegiate meeting of the Court of the University of Wales will be held at Bangor on October 16.

SIR HENRY ROSCOE, Vice-Chancellor of London University, will distribute the prizes, &c., gained at the recent examinations of the College of Preceptors one day in the third week of October.

THE London School of Economics and Political Science—which has just removed a short distance, from John-street to Adelphi-terrace, next door to the Royal Statistical Society—will begin its second year on October 13, with several new developments, some of which are aimed at training clerks in government and municipal employment and in banks and insurance offices. Mr. Hubert Hall, of the Public Record Office, will give a course of lectures on "Palaeography and Diplomacy," dealing chiefly with English MSS. from the twelfth to the seventeenth century; Mr. G. L. Gomme, of the London County Council, will lecture on "Principles of Local Government"; Prof. H. S. Foxwell, on "The History and Principles of Banking and Currency"; Mr. A. L. Bowley, the new Newnarth Lecturer at University College, on "Methods of Statistics," with special reference to industry and commerce; Prof. F. Y. Edgeworth, on "Life Tables"; Mr. W. M. Acworth, on "Railway Economics"; Mr. H. J. Mackinder, on "The Principles of Economic and Political Geography," as illustrated in Europe, Asia, and Northern Africa; and Mr. Sidney Webb on "Problems of Trade Unionism."

WE observe that a lady, Miss Maude L. Radford, has taken the degree of Master of Philosophy at the University of Chicago, with a thesis on "Gothicism in Eighteenth-Century English Literature."

THE Oxford Historical Society have just sent out to subscribers, completing their issue for 1895, the second volume of the Rev. S. R. Wigram's edition of *The Cartulary of Frideswide*, dealing with the chantry and country parish charters. Though the local interest is not so great as with the former volume, which contained the documents relating to the City of Oxford, there is a great deal here of curious information about the land system in the country round and also about legal pro-

ceedings. The volume is illustrated with a sketch map, showing the places in which the outlying possessions of the priory were situated before the Reformation, compiled by Mr. Hurst; while Mr. George Parker has compiled an index to the two volumes, of nearly 100 pages, such as can only be expected from one who loves his task. Among the forthcoming issues of the Society, we notice a *History of Pembroke College* by the Rev. D. Maclean, and the *Letterbook of the University from 1422 to 1503*.

ORIGINAL VERSE.

THERE IS NO DEATH.

(In Memoriam, G. S. J.)

He is not dead,
Whose good life's labour liveth evermore;
He is but sped
To join the noble spirits gone before.
He is not dead.

What man calls Death
Is but a passing sleep in man's Great Life;
Man's spirit saith:
"It is the sleep of peace at close of strife;
There is no death."

Lost is no soul
That nobly suffer'd, labour'd, lov'd, and liv'd;
That made its goal
The great mysterious Light its heart perceiv'd.
Not lost that soul.

There is no death;
Though mind and body but a span endure,
Man's spirit saith:
"My living spirit's highest thought is sure
There is no death."

ALLEN S. WALKER.

THE COMING PUBLISHING SEASON.

THE CAMBRIDGE UNIVERSITY PRESS
ANNOUNCEMENTS.

Theology.—"An Introduction to the Greek Old Testament," for the use of students, by Prof. Swete; "The Sarum Consuetudinary," edited by the Rev. W. H. Frere; "Sacramentarium Leonianum," edited, with introduction, notes, and three photographs, by the Rev. Charles Lett Feltoe. The Cambridge Greek Testament for Schools and Colleges—"The Epistle to the Philippians," by the Rev. Dr. H. C. G. Moule, principal of Ridley Hall; "The Pastoral Epistles," by the Rev. Dr. J. H. Bernard, Fellow of Trinity College, Dublin. Cambridge Bible for Schools and Colleges—"The Books of Nahum, Habakkuk, and Zephaniah," by Prof. A. B. Davidson, of Edinburgh; "The Books of Joel and Amos," by Prof. Driver, of Oxford; "Isaiah," vol. i., chaps. i.-xxxix., by the Rev. Dr. J. Skinner; "The First Book of Maccabees," by the Rev. T. Fairweather and J. S. Black.

Texts and Studies: "Contributions to Biblical and Patristic Literature," edited by Prof. Armitage Robinson—"The Curetonian Syriac Gospels," re-edited, together with the readings of the Sinaitic Codex and a translation into English, by F. C. Burkitt, of Trinity; "Clement of Alexandria: Quis Dives Salvatur?" re-edited, together with an examination of Clement's Text of the Gospels and Acts, by P. M. Barnard, of Christ's; "Palladius, Historia Lausiaca," a critical discussion of the documents, together with various notes on early monachism in Egypt, by the Rev. E. C. Butler; a second series of "Apocrypha Anecdota," by Dr. M. R. James, of King's.

Studia Sinaitica.—"A Palestinian Syriac Lectionary," containing readings from the Pentateuch, the Prophets, the Acts, and the Epistles, edited by Agnes Smith Lewis, with critical notes by Prof. Nestle; "Select Narratives of Holy Women," as written above the old

Syriac Gospels by John of Beth-Mari Kaddish in 778 A.D., part i., The Stories of Eugenia, Euphrosyne, and Onesima, with a translation by Agnes Smith Lewis; "The Stories of Barbara and Irene," from the Sinai Palimpsest, by Agnes Smith Lewis; "The Stories of Euphemia and Sophia," from the Sinai Palimpsest, by Agnes Smith Lewis; "The Stories of Cyprian and Justa," in Greek, Arabic, and Syriac of the eight century, by Agnes Smith Lewis and Margaret D. Gibson.

Oriental.—"The Jātaka," translated from Pali under the superintendence of Prof. E. B. Cowell—vol. iii., translated by H. T. Francis and R. A. Neil; "The Syriac Version of the Ecclesiastical History of Eusebius," edited by the late Prof. William Wright and N. McLean, of Christ's; "A Grammar of the Arabic Language," translated from the German of Caspari, and edited, with numerous additions and corrections, by the late Prof. Wright, third edition, revised by the late Prof. W. Robertson Smith and Prof. M. J. De Goeje, of Leyden, vol. ii.; "Selected Poems from the Divāni Hamsi Tabriz," edited by R. A. Nicholson, of Trinity.

Classical.—"Aristophanes, Equites," with introduction and notes by R. A. Neil, of Pembroke; "Herondas, The Mimes," the text edited with a commentary by Walter Headlam, of King's; "Plato, Philebus," edited, with introduction, notes, and appendices, by the Rev. R. G. Bury, of Trinity; "Sophocles: the Plays and Fragments," with critical notes, commentary, and translation in English prose, by Prof. R. C. Jebb—part vii., Ajax; "Sophocles, the Text of the Seven Plays," edited by Prof. R. C. Jebb; "Sophocles, translated into English Prose," by Prof. Jebb; "The Italic Dialects," an edition of the remains of Oscan, Paëlian, Umbrian, and the minor dialects of ancient Italy, including all inscriptions yet discovered, with critical commentary; the dialectic forms recorded in Latin and Greek sources; the place-names and personal names of all the dialect-areas verified and arranged; brief historical introductions to each section; a conspectus of Italic grammar (alphabets, accent, and syntax); a dictionary to all the dialects; and an appendix of explanatory notes to the longer inscriptions, by Prof. R. S. Conway, of Caius.

Law, History, and Economics.—"The Domesday-Book and Beyond," essays in Early English History, by Prof. F. W. Maitland; "Brevia Placitata": a thirteenth century collection of precedents for pleading in the King's Courts, the French texts edited, with an introduction and notes, by G. I. Turner, of Lincoln's Inn; "Onomasticon Anglo-Saxiconum," prepared by the Rev. W. G. Searle, of Queens'; "The Economical Works of Sir William Petty," edited, with introduction and notes, by Prof. Charles H. Hull, of Cornell; "The Growth of English Industry and Commerce during the Early and Middle Ages," by the Rev. Dr. W. Cunningham, of Trinity, third edition.

The Cambridge Historical Series.—"The Foundation of the German Empire, 1815-1871," by J. W. Headlam, of King's; "Italy, from 1615 to 1871," by W. J. Stillman.

Mathematical and Scientific.—"The Collected Mathematical Papers of the late Prof. Cayley, to be completed in thirteen volumes—vol. xi.; "The Scientific Papers of the late Prof. John Couch Adams," vol. i., edited by Prof. William Grylls Adams, with a memoir by Dr. J. W. L. Glaisher; "The Foundations of Geometry," by the Hon. B. Russell, of Trinity; "A Treatise on Abel's Theorem," by H. F. Baker, of St. John's; "The Theory of Groups of a Finite Order," by W. S. Burnside, of Pembroke; "A Treatise on Universal Algebra, with some Applications," by A. N. Whitehead, of Trinity—vol. i. contains the general princi-

ples of algebraic symbolism, the algebra of symbolic logic, the calculus of extension (i.e., the algebra of Graßmann's Ausdehnungslehre), with applications to projective geometry, to non-Euclidean geometry, and to mathematical physics; "A Treatise on Octonions: a Development of Clifford's Bi-Quaternions," by Prof. Alexander McAulay, of Tasmania; "A Treatise on Spherical Astronomy," by Prof. Sir Robert S. Ball; "A Treatise on Geometrical Optics," by R. A. Herman, of Trinity; "A Laboratory Note-Book of Elementary Practical Physics," by L. R. Wilberforce and T. C. Fitzpatrick, demonstrators at the Cavendish Laboratory, parts ii. and iii.

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The Cambridge Milton for Schools.—"Milton, Paradise Lost, Books IX. and X.," by A. W. Verity, of Trinity.

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Practice of Teaching," edited by Prof. Frederic Spencer, University College of North Wales—Greek, by Prof. W. Rhys Roberts; Latin, by J. L. Paton; French, German, by the editor; English, by A. S. Way; History, by Prof. J. E. Lloyd; Geography, by H. Yule Oldham; Arithmetic, by W. P. Workman; Algebra, by Prof. G. B. Mathews; Geometry, by W. P. Workman; Physics, by Prof. R. W. Stewart; Chemistry, by Prof. H. E. Armstrong; Botany, by Prof. R. W. Phillips; Physiology, by Dr. Alexander Hill. "Vittorino da Feltre and other Humanist Educators," by W. H. Woodward, of Christ Church, Oxford—this work will form an introduction to the theory and practice of education at the opening of the period of the Renaissance; "Thomas Arnold: His Life at Rugby and Contributions to Education," edited by J. J. Findlay, principal of the College of Preceptors' Training College.

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MESSRS. G. P. PUTNAM'S SONS' ANNOUNCEMENTS.

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epochs and issues of American history, by the late Alexander Johnston, re-edited with new material and historical notes, by Prof. J. A. Woodburn, of Indiana, in 4 vols.; "Early Long Island," a colonial study, by Martha Bockée Flint; "The Maker of Moons," and "A King and a few Dukes," by Robert W. Chambers; "The Long Valls," an American boy's adventures in Greece, a story of digging and discovery, temples and treasures, by Elbridge S. Brooks, and John Alden, formerly member of the American School at Athens, illustrated by George Foster Barnes; "Stories and Legends from Washington Irving," illustrated; "The Broken Ring," by Elizabeth Knight Tompkins; "A Venetian June," by Anna Fuller, illustrated by George Sloane; "The Literary Movement in France during the Nineteenth Century," by Georges Pellissier, translated by Anne G. Brinton; "The Nicaragua Canal and the Monroe Doctrine," a political history of the various projects of interoceanic transit across the American Isthmus, with special reference to the Nicaragua Canal, and the attitude of the United States Government thereto, by Prof. Lindley M. Keasbey, of Bryn Mawr, with maps; "A History of Modern Banks of Issue," by Charles A. Conant; "Economics," an account of the relations between private property and public welfare, by Prof. A. T. Hadley, of Yale; "The Historical Development of Modern Europe," by Prof. C. M. Andrews, of Bryn Mawr, with map, in 2 vols.; "Sir Knight of the Golden Pathway," by Anna S. P. Duryea, with illustrations and portraits by Mabel Wilder Baldwin; "Will of the Wasp," a sea yarn of the war of 1812, by Robert Cameron Rogers, with frontispiece; "The Babe, B.A.," being the uneventful history of a young gentleman at Cambridge, by Edward F. Benson, illustrated; "A Princetonian," a story of undergraduate life at the college of New Jersey, by James Barnes, illustrated; "The Tower of the Old Schloss," by Jean Porter Rudd; "The Strange Schemes of Randolph Mason," by Melville Davison Post; "Little Journeys to the Homes of American Authors," by different authors; "The Real and the Ideal in Literature," by Frank Preston Stearns; "The Religion of Manhood," by John Owen Coit; "Studies in Interpretation," Clough—Keats—Matthew Arnold, by Prof. W. H. Hudson; "A Guide to the Pictures of the Louvre," by Mary Logan, uniform with Berenson's "Venetian Painters of the Renaissance"; "Edward Hodges," Doctor in Music of Sidney Sussex College, Cambridge, Organist of the Churches of St. James and St. Nicholas, Bristol, England, 1819-1838; Organist and Director in Trinity Parish, New York, 1839-1859, a memoir, by his daughter Faustina H. Hodges, with thirty-three illustrations; "Parakites," a treatise on the making and flying of tailless kites for scientific purposes and for recreation, by Gilbert Totten Woglom; "A Text-book for Training Schools for Nurses," including physiology and hygiene and the principles and practice of nursing, by Dr. P. M. Wise, with an introduction by Dr. Edward Cowles, of Boston, illustrated, in 2 vols.; "Ancient Ideals," a study of intellectual and spiritual growth from early times to the establishment of Christianity, by Henry Osborn Taylor, in 2 vols.

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[In the ACADEMY of last week, the novels placed under the name of Messrs. Neville Beeman ought to have been included in Messrs. Henry's list.]

CORRESPONDENCE.
TOUCHING CERTAIN ARKS.

I.

Mather Palace, Chepstow: Sept. 25, 1896.

Perhaps, after all, I ought to reply to Mr. Lang's strictures on my brief notice of the Joan of Arc book, if only to admit that, as I see it now in print, it looks a little open to misconception. It is but the somewhat disjointed fragments of a longer article, which was remorselessly cut down in the usual reaction from strong indignation to that despairing tolerance when one feels the hopelessness of opposing sentiment by reason. Yet a critic with half Mr. Lang's acuteness, but twice his leisure, would hardly have misconstrued, much less misrepresented, my meaning. In his haste he unconsciously imitates those French preachers who conjure up an imaginary heretic in order to confute him. Frankly, I fail to recognise in his travesty enough vestiges of my opinions, expressed or reserved, for me to defend. His only serious charges are three in number.

(1) Because I referred to the popular modern versions of Joan's life as a "clumsy and impudent legend," he pretends that I regard her as a purely legendary personage, although he had just before quoted my distinct reference to her "real though very minor place in history." Surely he could grasp my distinction between the legend and the history. "Where is the legend?" he exclaims. "Admirers of Jeanne to-day base their admiration on the official report of her trial." Sincere but sober admirers like Mr. Lang and myself do so; the enthusiasts do nothing of the kind. They have constructed the "legend" from more dubious materials, picking out from the Rehabilitation Proceedings and various conflicting gossip whatever suits their purpose, exaggerating, warping, and inflating it by conjecture; of course ignoring, denying, or explaining away whatever tells against them. Worse, like Mrs. Oliphant, they insinuate, if they dare not openly avow, a half-belief in Joan's Divine mission, her revelations, her prophecies, and her miracles. This "legend," in spite of sound investigators like Mr. Lang, holds the popular field, and is carelessly accepted by many of us who ought to know better. Take an instance. The too candid friend who called my attention to what he thought Mr. Lang's just strictures, turned out to be still under the delusion (reprobated by that authority) that Joan actually "fought" like an Amazon, planned wonderful campaigns, sieges, and tactics, "led" Charles in triumph to Rheims, there "crowned" him, and all the rest of it. Yet this was a scholar whose varied reading and critical ability are, I believe, well known to Mr. Lang. Take another. Mrs. Oliphant, with all her clever manipulation, is too conscientious to bolster up detected lies. She owns that at the coronation Joan was mingled in the crowd. But she adds that, "of course, the exigencies of the pictorial art" require that she should be represented presiding at the altar and holding her holy banner over the King's head. You see how unconsciously she clings on to the legend which she is exposing. It is precisely against these false, immoral "exigencies" of the legendary art that my rough protest was directed.

(2) I say that Joan's place in history is a "very minor one." Against this Mr. Lang rears two objections. First, the reference in Bedford's letter, to which for certain reasons I attach little importance; second, his statement that "she gained one of the fifteen decisive battles of the world," which I do not admit. My view is no hasty paradox, but was maturely formed, not merely from the proved facts of Joan's life, but from a wider survey of those social phenomena of the period which explain her career. And what is more, Mrs. Oliphant, if critically studied, tends, in spite of herself, to

minimise Joan's importance somewhat more than I should do. The controversy is a highly interesting one, but too voluminous for these columns, nor could I approach it save in the light of my intense conviction of the harm we do by confounding history and biography—by that seductive but pernicious practice, now so rife, of grouping a period of history round some one personage who happens to strike our modern fancy as highly picturesque and prominent. So I can only take respectful note of Mr. Lang's objection and pass on.

(3) I did not actually call Joan an "impostor." My words were: "There is room for a short, plain, honest book assigning their real, though very minor, places in history to Joan of Arc and her rival performers, Catherine and the Shepherd Boy—indeed, to all the fifteenth century impostors," whose number and audacity present a curious problem, which, indeed, once almost tempted me to break my resolve against book-making. But now I will call Joan an impostor, definitely and emphatically. All who thrust themselves into prominence by claiming to be what they are not are impostors. Such were Mahomet, Simon Magus, Perkin Warbeck, Joe Smith, Arthur Orton, and others innumerable. I, too, according to Mr. Lang (as you will see later on), am an impostor so gross as to merit the privilege of his contempt for pretending, not, indeed, to Divine revelation—such claims are, it seems, venial—but (ah, *mea culpa!*) to some poor rudiments of common honesty and common sense. It is entirely a question of fact. Do you really believe that Joan was a Divinely appointed Legate? that the God of this vast universe did change sides capriciously in the squabbles of a few French and English insects on this tiny planet? that He did send to Joan her two favourite saints out of the church window to keep her company? that her arrogant epistles, her revelations and prophecies came direct from Him? in short, that her astounding pretensions were genuine? If you do, I shall respect your convictions; if you do not—and Mr. Lang for one does not—then you, too, regard her as an impostor. Why, then, censure me for saying what you only think? It is a serious matter, this paltering with error. Remember, hysterical Joan-worship is but another manifestation of the same spirit which reveals itself in Neo-Catholic miracle-mongery, in Spiritualism, in occultism, in table-turning, female emancipation, and other revolts against the stern decrees of Nature and History. Thus much you may gather from Mrs. Oliphant's book—where, indeed, she goes so far as to make Joan stand or fall with Bernardette of Lourdes. Let each choose his own attitude towards this unhistorical, spiritualistic movement. The instinct of an experienced journalist like Mr. Lang is to gain the greatest approbation of the greatest number, and to offend not even the cranks. That of the humble truth-seeker, who has nothing to hope or fear, is to choose definitely one side or the other, and to call things by their plain names without trimming or prevarication.

But wait, an impostor may be partially, perhaps sometimes wholly, sincere, even though perfectly sane. In the teeth of Mr. Lang's and Sir James Ramsay's insinuations, I must remind them that I expressed no opinion whatever on Joan's sincerity or personal character; for it is a problem beyond me—and them. It involves not only profound physiological and psychological knowledge, but something else which no men and only a few women, like the creator of *Romola*, possess—an intuitive vision into the secret recesses of the female conscience. It is not I and the alienist experts, but my censors, who presume to draw a sharp line between conscious and unconscious impostors. It is not I, but they, who brand Joan's rival, Catherine, and hundreds more against whom we know as little,

for rogues and liars. All that I dare pronounce is that where there is heroism like Joan's there must be sincerity, and that where you find a mind and body as sound as hers you will find traces of a reaction against delusion. What the enthusiasts call her "doubts," "depressions," and "lapses of faith" are in my eyes no blemishes at all. In biography she is a great, in history a small, figure. For a few months she appears as the most popular of the tame sorcerers whom the French Court maintained to work upon the superstition of the soldiers, and in that way she doubtless helped considerably to turn the tide of war. Later on she figures as the victim in a great judicial tragedy—a victim, not a voluntary martyr; for it is admitted that till too late she expected that God or the mob would rescue her. Cunning politicians used her as their tool; party writers have made her, like her fabulous namesake, "a poor engine of controversy." Hers was not a great historical rôle, but a deeply moving one—and how well she played it! Hallucination, superstition, temptations on every side to vanity and self-seeking, calumny, intrigues, persecution—everything against her. Yet how bravely she passed the ordeal! A deluded enthusiast she was, but of a type as rare as admirable, and which, unlike that of St. Theresa, attracts few feeble imitators. Yet Joan's progeny has not wholly died out. They reappeared but yesterday among the Breton Mobiles of 1871. She represents that core of magnanimity, at once idealistic and practical, which seems even yet to linger dormant in the Catholic French peasant under his thick rind of sordid materialism. Nor can I but think that an unconscious instinct towards a great life, noble deeds, and glorious self-immolation appealed to her fervent piety as a Divine mission, and that the Saintly Voices were but the call to action sounding in her own heart. No coarse Amazon she, though surely she delighted in the horses and chariots and all the brave pomp of war. Yet Mr. Lang is shocked that I should say that in our times she might have adopted the career of *première équestrienne*. Does he brand with infamy every honest girl who follows that arduous, dangerous calling? Then he has never read Mrs. Wood's pathetic novel. As a fact, a courageous, romantic peasant girl like Joan in these prosaic days might well prefer that career, if it offered, to the convent or the farmhouse. But I never said so. I was merely representing the point of view from which the Holy See must regard the question of her canonisation. Sound Catholics not only hesitate to commit the Church to party politics, past or present, and to censure the mistaken zeal of Joan's persecutors; but they feel—not that I agree with them—that her exceptional career, her independence, her costume, her adventurous, undomestic, and unconventional virtues, however admirable, are not the type of meek and retiring womanhood which the Church has usually singled out for imitation. Mr. Lang's insinuation that I threw doubts on Joan's chastity I resent, because such doubts are inconsistent with any intelligent view of her character, nor have I ever troubled to examine the evidence on that point.

To exhaust his letter, I will add a few words more. His quotations from Hume are perfectly irrelevant. He ironically asks me for my newly discovered authorities. He knew—at least, he knows now—that this is no question of authorities, but of their interpretation. I still maintain that the anti-Clerical party lay the blame of Joan's execution upon the Church, and in two senses they are right. Technically, she was condemned by ecclesiastical authority for a spiritual crime. In a wider sense she was persecuted to the death in an ignorant age by that public opinion on morals and religion which was incorporated in the Church. Church-

men who will not dissociate the vital continuity of the Church from its temporary accidents are naturally uneasy about this miserable episode.

Lastly, as to the amusing story of the inauguration—I shall not trouble to look it up. I did not vouch for it; I called it an "old, old story." I merely referred to it as a comical illustration of the popular confusion of mind on heroes and hero-worship. I find, however, that others distinctly remember laughing over the account (no doubt touched up by French journalists) when it appeared in the papers.

E. PURCELL.

GOETHE'S "FAUST": EFFECT OF THE "GÖCHHAUSEN TRANSCRIPT."

Liverpool: Sept. 19, 1896.

It is now some nine years since the "Göchhausen'sche Abschrift" was given to the world; but, so far as I am aware, it has occurred to no one except Herr Gwinner to utilise this very early form of "Faust" for the purpose of elucidating its meaning. Herr Gwinner's book is an impossible one: it sets forth a theory which, on one side at least, is hopelessly transcendental, and it is written in a style which makes it very tough reading. The "Göchhausen Transcript"—that is to say, the drama of "Faust" as it existed in or before 1775—none the less contains materials which make possible the construction of a fairly simple and perfectly rational theory, before which all the enigmas that have clustered about the piece from its first publication (in 1790) till now vanish. Its significance as a whole, the relative significance of its parts, its striking inconsistencies and confusions, its long-delayed and imperfect first publication, all are explicable in the light of facts made certain for the first time by the "Transcript."

The main outline of Goethe's "Faust" (I speak only of the so-called "First Part") is identical with that of Marlowe's "Faustus," with the very important substitution of Margaret for Helen of Troy. For Marlowe the depth of moral depravity reached by Faustus is exhibited in an "intrigue" with a demon of the abyss wearing the outward semblance of Helen, which is barely indicated in the action. For this Goethe substitutes a drama within the drama, an elaborately worked-out picture of a wilful seduction—the heroine being a merely mortal girl—accompanied by murder in various degrees. In the "Transcript" this is the climax, and its natural end—the death of Margaret—is followed by Faust's disappearance, carried off by Mephisto. That his career is rightly interpreted as one of degradation is, so to say, guaranteed to us by the many years later written "Walpurgis Night," and the Brocken scenes whose fragments are included among the *Paralipomena*, and which take Faust to a depth of depravity probably inconceivable to the author of the original "Faust."

"Faust" is one of the three great works of Goethe's youth, the other two being "Götz von Berlichingen" and "Die Leiden des jungen Werthers." All three are strongly subjective, and, in some sort, complementary to each other. "Götz," the first to be completed, expresses in its central figure the young poet's ideal—the man whom he could wish to resemble. "Werther"—as is fully set forth in "Dichtung und Wahrheit" (bks. xii.-xiii.)—contains a portrait of its author as seen by himself in the actual circumstances of the day. By the construction of this psychological mirror, he was enabled to shake off a morbid condition of mind and gain force enough to extricate himself from a painful and false position. From "Faust" he hoped to, and perhaps did, receive a like benefit—in a prospective sense. It showed him a nightmare figure, a man with whom he was conscious of possessing affinities, and whom he

feared to resemble. And in the picture which he drew the likeness to himself was so obvious and so unflattering that he shrank from exhibiting it to the world, lest he should in some degree be supposed the thing which he had drawn, and which he was bent on not being. So for fifteen years—possibly more—he withheld it, touched it up, and added to it a little, and then allowed part of it to be seen. As the original drawing was unknown, the public had to understand as much of the "Fragment" as it could. And for eighteen years the "Fragment" was all of "Faust" that the public knew. At the end of that time (1808) "Faust: a Tragedy," was given to the world; but though its bulk was more than twice that of either the "Fragment" or our "Transcript"—which are about equal—Mr. Sime (in his "Goethe" in the "Great Writers" series) is quite justified in saying that the last-named contains all that is most essential in the complete work, now known as the "First Part of Faust." But the added portions were confusing: on the one hand, there were indications that the drama was not yet complete (the "Walpurgis Night"), but that the action was to be carried at least one step further—and in the direction of wickedness; and on the other, a suggestion of meaning (in the "Prologue in Heaven") which would oblige everything to be taken in a sense not suggested—even remotely—either by the early "Faust" (our "Transcript"), or Marlowe—about neither of which did the German public know anything. Theories of interpretation were set up, but the author took little notice of them; he seemed, indeed, almost to have forgotten his own purpose (in reality he did not wish to talk about it), and in the meantime had developed his own character rather on "Götz" than on "Faust" lines.

So the public devoured the book for the beauty, the wit, and indisputable marks of genius that it displayed; and critics and commentators spun theories *um die Wette*, for the most part, however, following the red-herring thrown out by the author in the "Prologue in Heaven." That this is correct is sufficiently evidenced by the following quotations, taken from somewhat heterogeneous sources:

"He [Faust] conceives a passion for a city maiden, as in the *Volksbuch*, and Gretchen's innocence purifies his heart."

(W. Scherer: *Gesch. der Deut. Litt.*)

"The only power which can sustain him in the trial is an absolutely pure love. . . . She [Margaret] had one great temptation, which she successfully passed through—the temptation to leave her prison. . . . She was firm there, and thereby saved both herself and Faust."

(Coupland: *Spirit of Goethe's "Faust."*)

"Thus one may fairly call this work ['Faust'] the 'tragedy of the German mind.' He [Faust] is a representative of mankind as a whole, in its effort to attain infinity from the finite, and this being so, the poem might be described as a 'tragedy of the human mind.'"

(Karpeles: *Allgem. Gesch. der Litt.*)

The last-named writer is a professed compiler, with no pretension to originality, and his book is intended for the comparatively uneducated; hence I take him to be a good witness to the light in which "Faust" is presented to the "people."

It would well-nigh savour of presumption were I to define the position in literature held by Herr W. Scherer, and Mr. Coupland is probably sufficiently well known to the English German-smattering public.

The three quotations all imply theories based upon the supposed—but not demonstrable—fact that Faust's career is evolution upwards, and cannot end with the "First Part." I hold his career to be a course of degradation,

reaching its logical and appropriate conclusion in a catastrophe of which Mephistopheles' last action is a hint or a symbol.

To summarise my theory. "Faust" in the beginning was a confession on the lines of "Werther," and made with a purpose similar to that which underlay the latter. "Werther" was published at once, because it revealed only that its author had been bitten with the fashionable mania of the day and had escaped therefrom with his life; it was therefore no disgrace. "Faust" was not published because the self-revelation made in it was ugly and extraordinary, and therefore painful to vanity, and—possibly—damaging to prospects. As time went on these motives grew weaker, and at last ceased to act. Meanwhile the temper in which alone such a work was possible or desirable had flown: the author had ceased to be a possible Faust, and mere caprice began to play with it.

R. McLINTOCK.

DANTE AND THE BOOK OF TOBIT.

Dorney Wood, Burnham, Bucks: Sept. 17, 1896.

One of the slips with which Dante has been credited is the confusion of Tobit with his son Tobias, inasmuch as he refers to the archangel Raphael, who healed the father, as "l'altro che Tobia rifece sano" (*Par.* iv. 48). Mr. Butler, for instance, says in his note to the passage: "Observe that Dante confuses Tobit with Tobias"; the name of the father in the English Version being not Tobias but Tobit.

In the Vulgate, however, the version followed by Dante, both father and son are called Tobias, the book itself, which we know as the "Book of Tobit," being entitled "Liber Tobias." This identity of the names of father and son, which is derived from the Chaldaic text translated by St. Jerome (see Smith's Dictionary of the Bible, s.v. Tobit), is expressly affirmed in the first chapter:

"Tobias ex tribu et civitate Nephthali. . . . cum factus esset vir, accepit uxorem Annam de tribu sua, genuitque ex ea filium, nomen suum imponens ei" (vv. 1, 9).

Dante, therefore, is innocent of the charge of inaccuracy brought against him by the English commentator. Of course, this point has not been raised by the Italian commentators, who habitually make use of the Vulgate Version of the Scriptures; to them the fact that Dante should speak of the blind Jew as "Tobia" would naturally present no difficulty.

I may add that in the Wycliffite Versions of the "Book of Tobit" the Vulgate is followed. The above passage there runs:

"Tobie of the linage and of the cite of Neptalim . . . when he was maad a man, toce a wif, Anne of his linage; and he gat of hir a son, his own name puttende to hym."

PAGET TOYNBEE.

AN OGHAM INSCRIPTION AT GARRANEMILLION.

Rathcoormac: Sept. 21, 1896.

An announcement in the ACADEMY of September 12, 1896, that "Mr. Alexander MacKenzie is now engaged upon a history of the Munros, or Clan Rothaich," supplies a proper name, gen. sing. *Rathaich*, which in an older form, *ROTTAQQL*, I have read on one of two Ogham-stones at Garranemillion, near Kilmac-thomas railway station, in the county Waterford. The inscription has been given twice this year in the *Journal* of the Royal Society of Antiquaries of Ireland: first by Canon Hewson, at p. 28, as *MELAGI*, or *MELANGE*; and next by me, incidentally, at p. 126, as *MOELAGNI MAQQI ERCAGNNI MUCCI ROTTAQQL*. Much of the inscription is weather-worn. Its faintest part is where, after some mistakes and

with some misgivings, I read ERC with space for A before an unmistakable GNN.

Also, I find in the Highland Society's Dictionary of the Gaelic Language the word *rothach*, "furnished with wheels," an adjective formed from *roth*, "a wheel." I had failed to find *Rothach* in the Book of Leinster collection of Irish proper names, and *rothach* in Irish dictionaries.

EDMOND BARRY.

SEMITIC ORIGINALS OF SOME NEW TESTAMENT PASSAGES.

London: Sept. 29 1896.

(1) In his letter to the ACADEMY (September 26, 1896), Dr. Nestle says that in the *Philologica Sacra* he has expressly stated that it makes no difference whether we assume that the translator of Cod. D, Acts iii. 14, mistook an original Neo-Hebrew *כברות* (*ḥabrot*) for *כברות* or for *כברות* (*ḥabrot*). This statement is not in the *Expositor*, to which my criticism (ACADEMY, September 12, 1896) was confined.

(2) It does not explain how the D scribe could make such a mistake as to forget that he had before him a Neo-Hebrew MS., and translate the original as if it were *כברות*, which, in different grammatical forms, is used but twelve times, and in Biblical Hebrew only.

(3) He has not answered my objection that *כבר* never has the meaning *ḥabrot* (see Siegfried and Stade's Hebrew Dictionary). (4) Dr. Nestle says I assume that the original Gospel was written in Aramaic. I simply said he might have supported his own theory better by assuming as originals certain Aramaic words.

(5) With regard to the existence of passages where *כברות* means *ḥabrot* and *כברות* *ḥabrot*, I refer him, for the former, to Alexander Kohut's *Aruch Completum* and Buxtorf, who give the meaning to "oppress." With regard to the latter, it should be noticed that in the verse under discussion *ḥabrot*, with a direct accusative, means "to refuse, reject," as the context indicates: "Ye rejected the righteous and Holy One, and demanded a murderer." The Targumic words, *כברות*, are translated *reicio vel sperno vitam meam* (Job ix. 21—Buxtorf). *כברות* (Is. xxxi. 7) is rendered by the Targum *כברות* and by LXX. *ἀναφύσσει* B. *ἀναφύσσει* AO, *ἀφύσσει* Q. (Dr. Swete's edition.)

Dr. Nestle says I have not mentioned the fact that certain passages prove that *cheber* = *ḥabrot*, and asks why it should be "impossible that the adjective *chāber* should correspond with the adjective *ḥabrot*." (a) I have not questioned the fact that *cheber* may be rendered *ḥabrot*. (b) We are not discussing an adjective but a noun plural, *כברות*, which he assumes to be the common original of *ḥabrot* (Matt. vi. 7) and of *ḥabrot* (Luke xi. 2, Cod. D). (c) Whether it be impossible is not the question; and I still repeat: Can Dr. Nestle adduce one single example in Greek literature where *ḥabrot* means "companies" or "associates"?

N. HERZ.

SCIENCE.

THE HISTORY OF BUDDHISM IN MONGOLIA.

Geschichte des Buddhismus in der Mongolei.
Von Dr. Georg Huth. Zweiter Teil.
(Straassburg: Karl J. Trübner.)

THE attention of Oriental scholars has recently been much drawn to the later phases of Buddhism. Since the researches of Köppen and Bigandet we have had not

only the translations of Beal and Bunyiu Nanjio, but the important discoveries of Dr. Waddell. And now, in this volume, we have a translation into German, by one of Prof. Deussen's most distinguished pupils, of the Hor K'os bjuu, or History of Buddhism in Mongolia.

Northern Buddhism, or rather what is known as the Mahājanam, bears to Southern Buddhism or the Hinajānam much the same relation as Roman Catholicism bears to primitive Christianity. Gautama dispensed with any theory of *Isvara* or *purusa* and knew nothing of the *lōkuttara* and miraculous phenomena which are so familiar to us in the Buddhism of the Northern nations. The nirvāna of S'ākya Muni was one to be attained in this life by every aspiring Arhat who faithfully followed the noble eightfold Path, not one to be enjoyed in a far-off land of Suk'āvati by mystical D'jāni Budd'as!

"The materials," says Prof. Rhys Davids, "are not yet available from which an accurate history of the fall can be drawn out in consecutive order, or in sufficiency of detail; and I do not envy the historian who shall take up the task of tracing the gradual intrusion of animistic and transcendental views, and beliefs in the supernatural, into the purely human and psychological ethics of the earlier system. But it is already possible to show the lines along which the later speculation went, and to trace the causes of the recrudescence of the errors which Gotama's reform was intended to kill."

oG'igs-med nam-mk'a, the author of this history, divides his work into two parts: namely, the political history of the Mongols, and the way in which the G'ina's jewel of the Law won converts in the great glacier land of the north.

Into all the mazes and mysteries of Mongolian history we do not propose to follow our Tibetan author, but there is one passage illustrative of Mahājana chronology which is undoubtedly worth quoting.

"The twenty-seventh in the line of kings," he says, "was Ha t'ot'o ri gūan bzau. In his time we find the beginnings of the sacred religion. On the history of the birth of his fifth successor it is to be observed that, according to the bs Tan-zi of oG'am-dbjau's bsad-pa rdo-rge the gracious Teacher was born in the fire-horse-year (916 B.C.), attained full enlightenment in the iron-snake-year (881 B.C.) when he was thirty-six years old, preached in the following year, the water-horse-year (880 B.C.), the Dus-ok'or rza rgjud (Kālak'akramūtantram), and entered Nirvāna in the fire-hare-year (835 B.C.) when he was eighty-two."

About 1013 years after Gautama's nirvāna, the historian tells us that the Arhat Matimga of Kāsapa's race and the Pandita B'arava went from India to China under the Emperor Mīndi of the high Hān dynasty, and induced him and his people to accept the G'ina's D'arma. And according to the Ha-mo dri-ma med-pas zus-pai mdo (Vimaladēvipariprk'k āsūtram) the Budd'a is reported to have said: "2500 years after my complete nirvāna (1665 A.D.), the sacred religion will be propagated in the land of the red faces." Now, as the Mongols were often known as the "red faces," there can be little doubt that this refers to the spread of the D'arma in Mongolia.

As regards the Baudd'a canon the Tibetan assures us that

"those foundations of all treasure-collections of the sacred religion of Budd'h'a, the Teacher (sadd'armakōśasavassam - K'itjākara), were properly collected by ārja-Mahākāsapa and the remaining Nan-t'os k'en-po-rnams (mahāśāvakas), by Maitrēja-b'attāraka, Mañ-g'usrib'attāraka, ārja-Samantab'adra, Gubjapati, and others, and after these circulated *seriatim* in rjadēsa by S'rināt'a-ārja-Nāgār-g'una and Ārjasaṃga, the two most prominent of the six ornaments of Gāmbudvīpa, and the rest, as well as by numberless other Panditas and Sidd'asatpurusa."

Tibetan and Chinese writers agree in ascribing the final elaboration of the Mahājanam to a certain Mahāpandita S'ri-nāt'a-ārja-Nāgār-g'una; but it is far more likely—indeed we already know as much from the Kat'a Vatt'u—that the whole Mahājana doctrine was the result of long discussion, more especially in the two principal Baudd'a schools known as the Uttarā-pāt'akas and the Dakk'ina-pāt'akas in the year 250 B.C.

Dr. Huth has done his work well and has earned the gratitude of all students of Buddhism.

HERBERT BAYNES.

THE BRITISH ASSOCIATION.

THE following is a list of the grants of money appropriated to scientific purposes by the general committee of the British Association at the Liverpool meeting:

Mathematics and Physics.

Prof. Carey Foster.—Electrical Standards (and unexpended balance)	£5
Mr. G. J. Symons.—Photographs of Meteorological Phenomena	10
Lord Rayleigh.—Mathematical Tables	25
Mr. G. J. Symons.—Seismological Observations	100
Dr. E. Atkinson.—Abstracts of Physical Papers	100
Rev. R. Harley.—Calculation of certain Integrals (partly renewed)	20
Sir G. G. Stokes.—Solar Radiation	10
Mr. W. N. Shaw.—Electrolysis and Electro-Chemistry	50

Chemistry.

Sir H. E. Roscoe.—Wave-length Tables of the Spectra of the Elements	10
Prof. J. Emerson Reynolds.—Electrolytic Quantitative Analysis	10
Sir J. Lowthian Bell.—Chemical Constituents of Coal	10
Prof. W. A. Tilden.—Isomeric Naphthalene Derivatives	50

Geology.

Prof. E. Hull.—Erratic Blocks	10
Prof. T. G. Bonney.—Investigation of a Coral Reef by Boring and Sounding (renewed)	40
Prof. H. G. Seeley.—Examination of Locality where the Cetiosaurus in the Oxford Museum was found (unexpended balance in hand)	
Sir W. H. Flower.—Fauna of Singapore Caves (unexpended balance)	40
Prof. J. Geikie.—Photographs of Geological Interest	15
Prof. W. Boyd Dawkins.—Remains of the Irish Elk in the Isle of Man	15
Mr. J. E. Marr.—Life Zones in British Carboniferous Rocks	15

Zoology.

Prof. Herdman.—Table at the Zoological Station, Naples	100
Mr. G. C. Bourne.—Table at the Biological Laboratory, Plymouth	40
Sir W. H. Flower.—Zoological Bibliography and Publication	5
Sir W. H. Flower.—Index Generum et Specierum	100

Dr. P. L. Sclater.—Zoology and Botany of the West India Islands	£40
Prof. Newton.—To Work out Details of Observations on the Migration of Birds	40
Geography.	
Mr. E. G. Ravenstein.—Climatology of Tropical Africa	20
Economic Science and Statistics.	
Mr. E. G. Ravenstein.—State Monopolies in other Countries	15
Mr. L. L. Price.—Future Dealings in Raw Produce	10
Mechanical Science.	
Mr. W. H. Preece.—Small Screw Gauge	10
Anthropology.	
Prof. E. B. Tylor.—North-Western Tribes of Canada	75
Dr. R. Munro.—Lake Village of Glastonbury	30
Mr. E. W. Brabrook.—Ethnographical Survey (renewed)	40
Sir Douglas Galton.—Mental and Physical Condition of Children	10
Mr. E. S. Hartland.—Linguistic and Anthropological Characteristics of the North Dravidians	5
Mr. A. J. Evans.—Silchester Excavation	20
Physiology.	
Dr. Gaskell.—Investigations of Changes in Active Nerve Cells and their Peripheral Extensions	190
Prof. J. G. McKendrick.—Physiological Applications of the Phonograph	15
Prof. W. A. Herdman.—Oysters under Normal and Abnormal Environments	30
Prof. Schäfer.—Physiological Effects of Peptone and its Precursors	20
Botany.	
Prof. J. B. Farmer.—Fertilisation in Phaeophyceae	20
Corresponding Societies.	
Prof. R. Meldola.—Preparation of Report	25
	£1355

SCIENCE NOTES.

THE remarkable series of early flint implements, collected by Mr. Benjamin Harrison, of Ightham—which have never before been exhibited—are now on view in the Guildhall Museum. This collection was obtained from the drift on the plateau of the North Downs, between the Medway and the Darent, at a height some hundreds of feet above the valley gravels in which such objects are usually found. To the most primitive of them the epithet "eolithic" has been applied.

At the Liverpool meeting of the British Association, Dr. George Harley read a paper in the anthropological section on "Points of Resemblance between Irish Ogam of the Past and the Australian Aborigines' Stick-writing of the Present," which was illustrated with specimens. He pointed out that an understanding of the principles of the fast-dying system in Australia of conveying ideas by horizontal straight lines might afford a clue to the better interpretation of the ancient Irish Ogam, as these two systems resemble each other, not only in form but to a certain extent in the modes of arrangement. The Gilas of Central Asia also had the same lineal form of writing, the same grouping of the characters, and a distinctly columnar arrangement. Dr. George Harley thought that the Australian aborigines had advanced one stage beyond the ancient Irish, inasmuch as they possessed two distinctly different kinds of line characters, small and large (the latter analogous to our capital letters), and also adopted the plan

of emphasising the small characters by turning them into a kind of italics. All the natives did not write alike. The woman's sign character was shown on the screen, and also a man's more developed, which was said to resemble curiously that of the Samoyeds of the Arctic regions. Some again were less developed, and still in the state of picture and hieroglyphic writing. The written language was illustrated by the representation of a secret war message.

PHILOLOGY NOTES.

THE Rev. G. Margoliouth, of the British Museum, will shortly publish with Mr. David Nutt a work entitled *The Liturgy of the Nile*, the Palestinian Syriac text, edited from a unique MS. in the British Museum, with a translation, introduction, vocabulary, and two photo-lithographic plates (reprinted from the *Journal of the Royal Asiatic Society*). Mr. Margoliouth is also preparing a photographic facsimile edition (with transcription, translation, introduction, vocabulary, and notes) of the four Biblical lessons in the Palestinian Syriac version contained in the same British Museum MS.

FINE ART.

THE ROMAN STATION OF BIRRENS.

WE have received an account, reprinted from the *Proceedings of the Society of Antiquaries of Scotland*, of the excavation of the Roman station of Birrens, in Annandale, which was undertaken last year by a committee, with funds provided by the Society. It is of special interest, as being the first systematic exploration of a Roman station in these islands, contrasted with a town like Silchester, or with a camp like Hardknott Castle; and the results, though nothing of extraordinary interest was brought to light, are described with an accuracy and thoroughness worthy of the subject, by different members of the committee.

Dr. D. Christison, secretary of the Society, begins with a general description of the spot and of its history. He records all early mentions, of which the most important are those by General Roy, Bishop Pococke, and Pennant. The origin of the name is left in doubt. Several inscribed and sculptured stones are known to have been taken from the place in former times; and it seems beyond doubt that great devastation was wrought by the hand of man at the beginning of the present century. However, the station proper, as opposed to a large outlying work, remains comparatively perfect, except where portions have been washed away by floods.

The first point upon which Dr. Christison comments is the existence of some six encircling trenches, of shallow depth, which he rightly compares with those recently discovered by German antiquaries in front of the Limes of the Roman Empire. More difficulty arises with regard to the rampart, which, at first sight, would appear to be composed solely of earth. But numerous cuttings disclosed that for the most part it had a substratum of stone, with other stonework in its composition. Dr. Christison fairly states the arguments on both sides of the question: whether the original structure was (1) a stone wall, backed by an earthen rampart, as seems to be the case with the German Limes; or (2) only an earthwork with a stone basis, like the Vallum of the Antonine Wall. On the whole, he inclines, though with doubt, to the latter view.

Next, we have an account—by Mr. James Barbour, an architect of Dumfries, who furnishes also two admirable coloured plans—

of the results of the excavation of the interior of the station. Here were found, a few feet below the surface, remains of streets and buildings, covering the whole area of nearly four acres. Very plain are the foundations of the *Prætorium* in the middle, more carefully constructed than other buildings, with its courtyard, portico, and well. It closely corresponds with what is called the Forum at the station of Chesters on the Roman Wall. Mr. Barbour describes, with minute details, all the remains of walls, streets, &c., that were uncovered. The most important point that he makes is to discriminate between two states of building, which he calls primary and secondary. The former shows far better workmanship, the foundations having been laid in a bed of artificial clay. The latter is carelessly erected on the ruins of the former, but following the original plan. No doubt, he is correct in inferring that we have here a proof of a destruction of the station and its rebuilding after a considerable interval.

The inscribed stones fall to the share of Dr. James Macdonald, vice-president of the Society, who has rightly thought it his duty to include an account of every inscription that has ever been attributed to Birrens, twenty-one in all. Those discovered in the course of the recent excavations number only four, but two of them are of exceptional interest. One, a large historical tablet, in fragments, happens to be the only dated inscription that has yet been found in North Britain. It records that the second cohort of Tungrians erected this memorial in the sixteenth year of Antoninus Pius: that is to say, 153 A.D. Unfortunately, the name of the Roman governor of Britain at the time is lost, though it must have begun with IVL. The other interesting inscription is on an altar, dedicated to the Discipline of the emperor by the same body of troops. In fact, no less than nine of the twenty-one known inscriptions, including the only grave-stone, bear the name of the second Tungrian cohort. There are also two small legionary tablets, both of the Sixth Legion; but the number of barbarous names and unknown deities shows that the garrison was, in the main, not of Roman blood. A statuette of Brigantia, with strange emblems, has been thought to prove that native Britons may also have been stationed here. Birrens is identified with *Blatum Bulgium*, of the Antonine Itinerary. It must have been occupied as early as 153 A.D.; and of the few coins found only one is (doubtfully) later than that time. On the other hand, some evidence is adduced from pottery and glass to indicate that the second occupation may have lasted into the fourth century.

Prof. Baldwin Brown, of Edinburgh, contributes a scholarly essay on the general structure and ornamentation of the altars, showing how they illustrate features in much later architecture; while Dr. Joseph Anderson, keeper of the Edinburgh Museum, writes about the pottery, bronze, glass, and minor objects, giving a list of potters' marks, &c. Finally, we must not omit to mention that the monograph (of 119 pages) is abundantly illustrated with excellent woodcuts.

THE TOMB OF ANTINOUS.

WE quote the following from a correspondent of the *Times*:—

"Most visitors to Rome have noticed an Egyptian obelisk in the middle of the gardens on the Pincian Hill, and probably have heard that the names of Antinous and Hadrian have been deciphered in the hieroglyphs upon its sides. As a rule, Egyptologists had little else to say about it; for the scribes who wrote these inscriptions in the second century A.D. were writing in a language

that practically was dead, and used the words and letters in such capricious ways that nobody could puzzle out their meaning. Prof. Erman, however, has been studying the text of late, and has published a translation—with many blanks and queries—in the *Bullettino* of the German Institute at Rome. And according to his reading, which seems to be correct, the inscription states that Antinous was buried where this obelisk was placed, in one of the suburbs of Rome.

"Of course, most of the obelisks that are now in Rome were originally set up in Egypt and brought over there long afterwards: the Lateran obelisk, for example, having been set up at Thebes by Thothmes III. and brought to Rome by Constantine. And it might be argued that this obelisk upon the Pincian—the so-called Barberini obelisk—was originally set up in Egypt, and that the word which has been rendered as 'suburb' of Rome must really stand for 'province' of Rome, and refer to Egypt. But even if the word could mean 'province,' one could not imagine a scribe employing such a phrase as 'province of Rome' to denote the land of Egypt in a hieroglyphic text. Nor is it likely that any of Hadrian's successors would have dispoiled the young god's tomb by carrying off the obelisk, for the new worship was very much in vogue.

"The question is, then, whereabouts in Rome was this obelisk set up originally? It has only stood on the Pincian since 1822. Before that it was lying about in one of the gardens of the Vatican. It came to the Popes from a member of the Barberini family, one of whose progenitors had brought it over to the Barberini palace from a vineyard just outside the south-west corner of the city walls, close by the point at which the railway line to Naples diverges from the line to Civita Vecchia. That was in 1633; and now Dr. Huelsen has found an inscription on the spot, showing that the obelisk was lying there in 1570. It is here, then, at the opposite end of Rome to the mausoleum of Hadrian, that we must look for the tomb of Antinous.

"Seeing that Antinous died in Egypt, and that there was an obelisk with hieroglyphs upon his tomb, the probabilities are that his body was made into a mummy and buried, according to Egyptian custom, in a rock-cut chamber underneath the proper grave. And so there is possibly a chance of bringing to light the actual body of this youth, whose form and features had such influence upon the sculpture of that age."

CORRESPONDENCE.

BURIED MSS. IN GALICIA.

Santa Marta de Ortigueira, Galicia: Sept. 12, 1896.

A little more than two years ago the ACADEMY (August 11, 1894) published a letter from me headed "Vandalism in Galicia." The case of Vandalism which was then denounced appears not to be unique. On p. xvii. of the *Prólogo* by Don Bernardo Barreiro to the volume entitled *Crónicas de Ortigueira* (La Coruña, 1892), by Federico Maciñeira y Pardo, I read:

"En Sierra Faladoria, en Mañón, en Capela hay noticias de curiosísimos monumentos, entre otros dolmenes cuya cubierta es de cuatro á seis metros cuadrados, según Barros Sívolo, quien refiere también el hallazgo hecho por un rico labrador de Cedeira, que al desmontar un dolmen para utilizar sus piedras, encontró la osamenta de un hombre con cierto rollo sobre el pecho, en donde estaban trazados caracteres para él, rústicos, inescritibles y que destruyó después con el fuego, para mayor claridad."

Don Maciñeira, whose collection of prehistoric objects is on view at the exhibition in Lugo, supposes this event to be quite independent of that related to me by Mr. H. Burbury, of Noels. E. S. DODGSON.

NOTES ON ART AND ARCHAEOLOGY.

MR. HEINEMANN will publish an English translation of M. Gréard's *Meissonier: His Life and Art*, by Lady Mary Loyd (the translator

of the Correspondence of Ernest and Henriette Renan) and Miss Florence Simmonds. About one half of the volume consists of a regular biography; the other half of extracts from the artist's notebooks, supplemented by a series of notes of his conversations, taken down by the lady who became his second wife. The illustrations include forty full-page plates, partly in photogravure and partly in colour, and about two hundred in the text printed in black and white, reproducing all Meissonier's finest works. There is to be an *édition de luxe*, in two volumes, printed on Japanese vellum, with a duplicate set of plates on India paper mounted for framing.

MESSRS. CHAPMAN & HALL will publish, in an edition limited to 350 copies, the work on *The Dolmens of Ireland*, upon which Mr. W. C. Borlase has been engaged for the last ten years. It will be in three volumes, illustrated with maps and with a large number of cuts in the text.

THE plate presented to subscribers to the *Art Journal* for 1897 will be an etching, by Mr. W. Hole, of Sir J. E. Millais's well-known picture, entitled "An Idyll of 1745," which has not hitherto been engraved.

THERE is now on view at the Goupil Gallery a series of eight drawings by Sir Edward Burne-Jones painted after a new method.

IN connexion with the meeting of the Church Congress at Shrewsbury next week, Mr. Holman Hunt has undertaken to deliver an address on "Art in Churches" on Thursday.

THE STAGE.

OF the performance of "Cymbeline," with which a few days ago the Lyceum was successfully reopened, we shall shortly speak in detail. The readers of a weekly literary journal are not dependent upon its columns for a first report of a production of importance; in its criticism they look rather for a judgment based on deliberation. Hence it will suffice for the moment to declare here that the success of Sir Henry Irving's quite novel and well-studied presentation of the romantic play is unquestioned. We may add that the future holds in store for us at the Lyceum a revival of "Richard the Third," and a first performance in England of an adaptation of the "Madame Sans-Gêne" of Sardou.

MUSIC.

PROMENADE CONCERTS.

BEEHOVEN'S so-called "Battle Symphony" was performed last Friday week, at the Queen's Hall. This work, originally written for a mechanical instrument invented by Maelzel, was orchestrated by the composer for a concert given at Vienna in 1813. No one better understood the danger of realism in art than Beethoven. In his Pastoral Symphony he showed how near to the border line a genius may venture; but in his "Battle Symphony" how miserably an artist can fail when he oversteps that line. The description of the "Pastoral" in the programme of the concert at which it was first produced stated that the music was "expression of feeling rather than painting"; or, as Sir George Grove freely renders the master's words, *Mehr Ausdruck der Empfindung als Malerei* ("rather the record of impressions than any actual representation of them.") The "Battle Symphony" illustrates the very reverse of this remarkably wise canon. There are in it, as one would naturally expect, some moments in which Beethoven reveals his higher self; but they pass quickly and are soon forgotten. At the Vienna concert given for the soldiers

wounded at Hainau, the work merely figured as a *pièce d'occasion*, and as such was by no means inappropriate. It was given with special effect by an orchestra which, for that particular concert, included within its ranks such men as Salieri, Spohr, and Meyerbeer; while certain realistic touches, to indicate the movement of troops, added to the interest and excitement of the audience. The "Battle" picture was placed in the best light, and in its way achieved a success. The Peninsular War generally and the slow but sure advance of Wellington were engrossing public attention when Sir George Smart produced the work at Drury Lane, at the close of the same year, and thus it was again in season; the clever conductor, too, cut out the composer's curious concluding *fugato* on "God Save the King," and, drawing up his vocal forces in a line, presented the national anthem in far more convincing manner. The rendering of the music last week under Mr. Wood's direction was excellent, though he ought to have played the "Rule Britannia" in slower tempo. The programme included, by the way, another composition of Beethoven, in which realism plays a part: namely, his setting of Goethe's poem about the king and the flea. The words do not call for musical treatment, although Berlioz, in his setting, illustrated the comic element very successfully; the humorous orchestration generally creates a laugh. To Beethoven, however, the story of a flea proved no source of inspiration; while for accompaniment he used only the pianoforte, and therefore lost means of which the French composer availed himself so cleverly.

The glorious Symphony in A was exceedingly well rendered. Mr. Wood, as conductor, has rarely appeared to such advantage. He was less successful with the "Leonora" Overture, No. 3. Mr. Jacques, in his analytical notes, describes the slow introduction as "one of the most impressive things in art." He is right; but why single out the introductory movement? Will not the sentence apply admirably to the whole overture? The analyst's suggestion that an appropriate title for the work would be "Symphonic Poem" is excellent. "Leonora" is no ordinary overture, but one written, if the anachronism be permitted, on "Meistersinger" lines.

J. S. SHEDLOCK.

MUSIC NOTES.

A PAMPHLET entitled "Forty Seasons of Saturday Concerts at the Crystal Palace: a Retrospect and an Appeal," and written by Mr. F. G. Shinn, has just appeared. The "retrospect" shows that the forty years during which Mr. Manns, strongly supported by Sir George Grove, has laboured for art, have been well spent. The "appeal" to all lovers of high-class music to exert themselves to prevent the threatened discontinuance, after the present season, of these concerts (which are now being carried on at a loss), is one which should certainly not be neglected. To record that they had ceased would indeed be a sad page in the history of musical art in London.

THE eleventh season of the South-place Sunday Popular Concerts will begin to-morrow (October 4), when the programme includes Brahms' Quartet in A (Op. 26) and Mozart's Quartet in G minor. Before Christmas, it is intended to perform special works in illustration of a series of five lectures on "The Makers of Modern Music," to be delivered by Miss Annie C. Muirhead on Thursday evenings, beginning on October 29. And during the second half of the season a feature will be made of the works of Schubert, in view of the centenary of his birth, which occurs on January 31. Admission to these concerts is free.

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